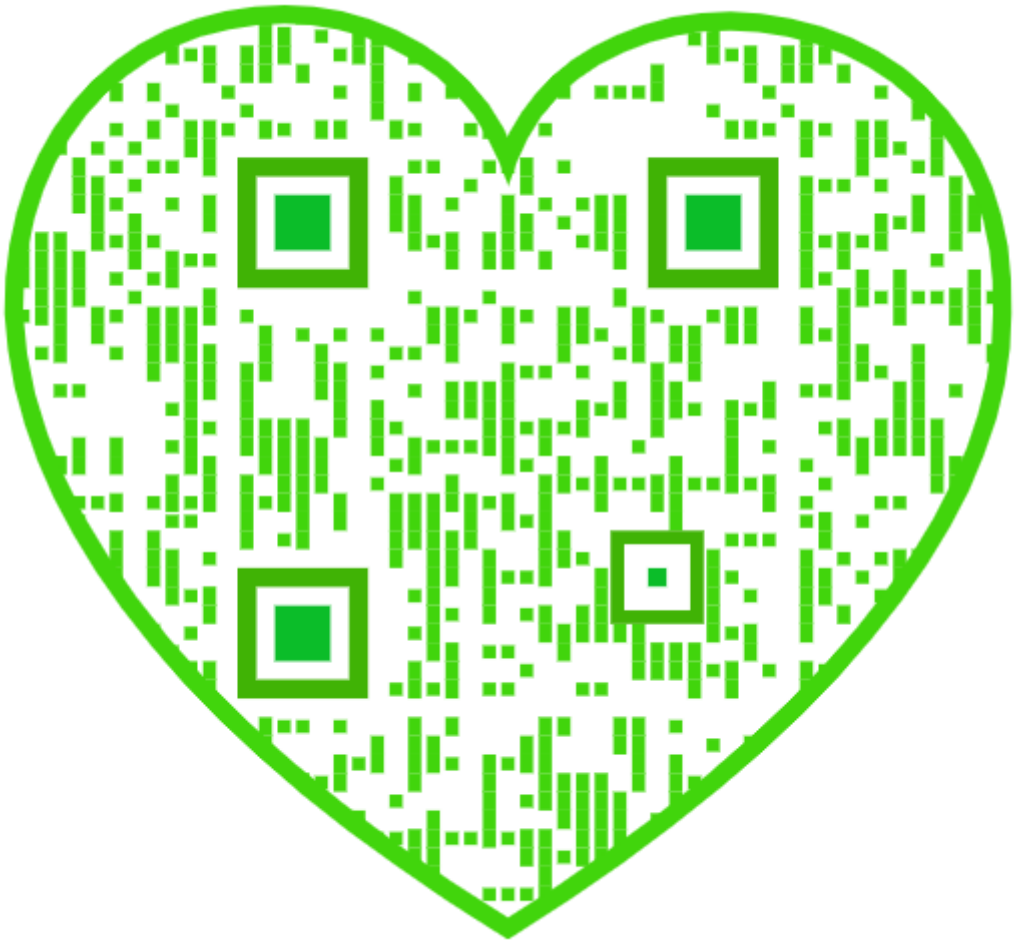

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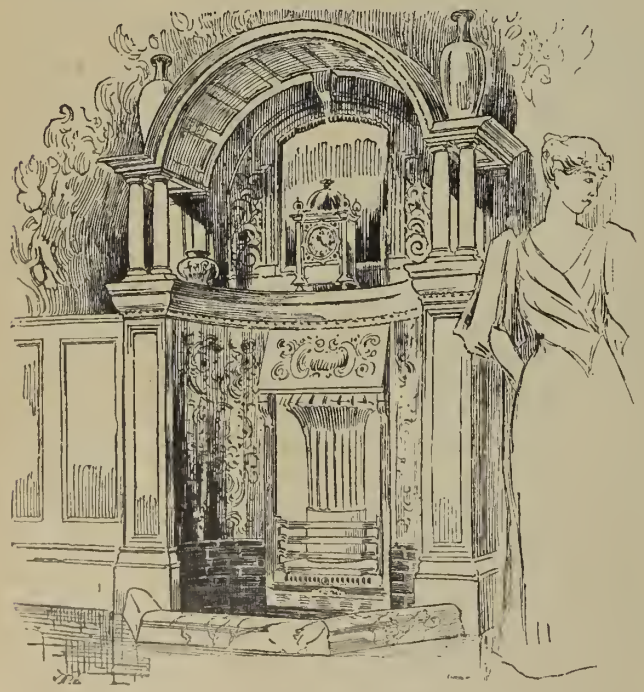

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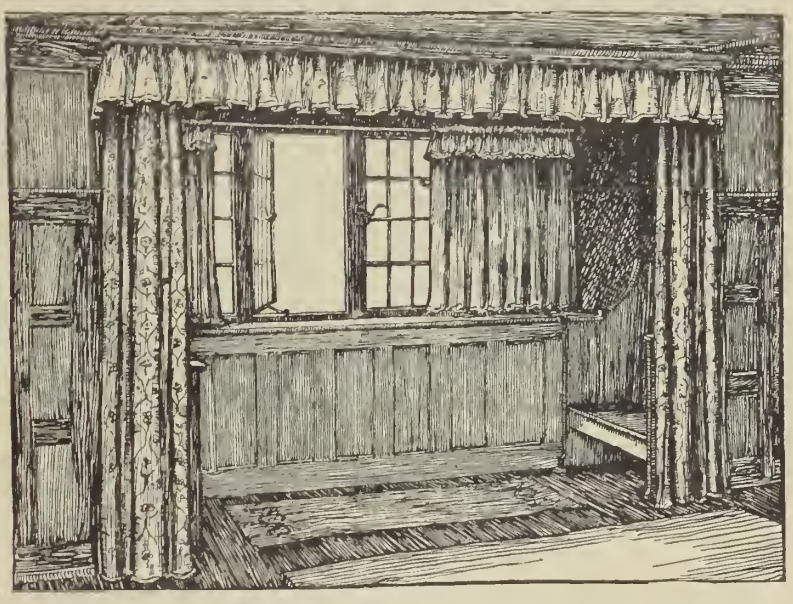

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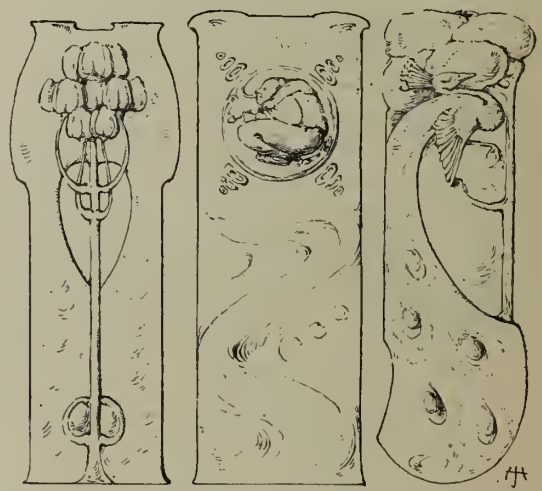

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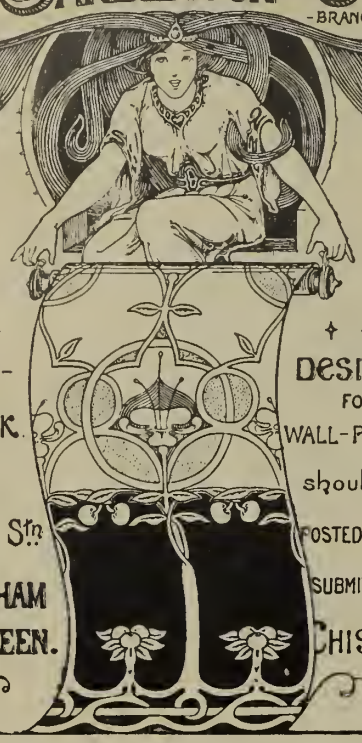

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IN the selection of illustrations it was thought desirable not to repeat here any of the numerous designs for modern houses and furniture which have appeared in the pages of *The Studio* from time to time, most of which would have been suitable for the purposes of this volume.

THE editor desires to express his warm thanks to all those architects and decorators who have so kindly and so willingly given him their assistance.

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UPON HOUSE-BUILDING IN THE TWENTIETH CENTURY

FROM the start of this new century our institutions have been under review, and among these institutions the Englishman reckons highly his house and home. Sentimentally and practically he has made much of it. That art of architecture, which in the eyes of other nations is mostly one of cities—of public buildings and public monuments—has to English taste lain in the separate house-building of individuals. Is it the crop up of Saxon atavism which has settled for us this ideal? Our country tradition of homestead and premises—that is, of the Englishman's castle—is so strongly held that even our town-houses keep it in remembrance. Entrenched behind area railings, English citizens live determinately separate.

HOWEVER much a twentieth-century custom of "flats" may break down this independence and make us hive like ants, still our houses are our homes; and as the principle of their construction and the test of their quality we set the homely virtue of comfort in living, the being at ease under the conditions of a climate which renders indoor comfort a necessity. As if to give a meaning hint in this direction, the twentieth century has opened for us with a pretty complete set of samples of what that climate can do—its wet and its cold, its capricious moods, which as likely as not bring winter at midsummer, and *vice versa*, mild skies and summer rain at Christmas. Such are the common uncertainties of the weather with which our housing has to reckon, and which it has to temper to our endurance. It is the clear first condition of an English dwelling that it should shelter from the elements all the year round. Flat roofs and bungalow verandahs are only for us when modified to suit our climatic condition.

BUT if our insular climate is capricious it is not extreme. The conditions to be reckoned with are never those of either Russian or Oriental house-building, for English snow-fall and sun-heat are alike insignificant, while our rainfall is great and uncertainly distributed. Our skies being mostly clouded and our atmosphere damp, we have neither grilling heat nor killing cold. The days are very many when fireside heat is pleasant; but they are few when stove-heat and artificial temperatures have to be provided, fewer still when the sun

has become a burden, to be rigorously excluded from the dwelling-house. If in midwinter we can dispense with the German stove and the double windows of continental usage, in midsummer we may be glad to have the fireside handy. Since the English house cannot escape from these traditional and climatic considerations, it is ridiculous for it to turn cosmopolitan. The continental conditions of *schloss*, *palazzo*, and *château* are not ours. Cosy rather than palatial must be our rooms; well-lighted, easily warmed, without sunless porticoes and wide verandahs. Under American skies the American house may be pleasant and healthy, but it is for England that the English house must be designed.

IF it is folly to build our houses out of tune with our climate, it is equally so to build them out of temper with our times. If we want English homes, we want them also to be of the twentieth century: not to be Classic, nor Mediæval, nor Tudor, nor Georgian; still less to be of the unwise Victorian habit of the nineteenth century, which masqueraded so determinately in the fancy housing of every century but its own. This architectural revel over, our new century might come back to the right mind of ordinary life. Some nineteenth-century fancies are surely obsolete: many of its creeds are outworn. Not all that was in honour in Victoria's reign can retain esteem in her successor's: so let our house-building take a new stamp as our coinage will. For lest "one good custom should corrupt the world" each century healthily despises the fashions of the last, and need make no apology for calling its methods of housing old-fashioned, its architectural enthusiasms mistaken, its artistic gold only tinsel.

NINETEENTH-century art bowed down to three great gods, Science, Commerce and Nature. Out of the science due to the knowledge of what had been its temples were erected, and its architecture, rutted in the cult of archæology, went delicately, and with holy fear put on strange garments, changing them often. In its teens the nineteenth century was enamoured of Greek classicality; in the dotage of its age it was smitten with Georgian; between whiles it had a score of mistresses, each for a decade or so the object of a fickle short-lived passion. The goddess of one day was the drudge of the next—the petted darling of art circles and of learned folios found herself passed on to the jerry-builder. But now, looking back, the emotional outbursts which heralded these short-lived *liaisons* can seem only doubtful morality. With such a sad example under its eyes, might not the twentieth century resolve on a different and more regular life?

WHY should Archæology any longer hoodwink us? Why should it make us think that every other age knows better than our own the kind of house we ought to live in? We have put the telescope to our eyes, and having scanned every ancient method of architecture as minutely as distance would allow, have done them the sincerest flattery of copying all their tricks. Yet we are not contented. And this being so, might we not give up the endeavour and house ourselves in accordance with our own instincts. The fact is, science is a good god enough, but he has been too superstitiously worshipped. A better understanding of his worth to us would cause him to be appreciated as the science of construction, not as the knowledge of other people's ornament.

THE god of Commerce, too, has been mis-worshipped in the same way. To Victorian art he appeared an oracle which for ever gave out that the sale-worth is the real worth, and production at a marketable price always the test of quality. This has seemed such clear common sense that our houses have been built for the most part with nothing in view but their saleable quality. In this way the fashions of what everybody has, but nobody can be accused of wanting, have driven out of the market, as being too expensive, the individual dwelling-house, built to the taste of the inhabitant. It was only in the old house that individuality found root in a congenial home where it could grow at its ease; in the new house of the nineteenth century we have had to live all alike, our personalities numbered but not defined, as in hotel apartments. In the twentieth century it is to be hoped that the exercise of a little common sense will lead to houses being built for the taste and individuality of their occupiers, even though the initial cost should be greater. For the principles of commerce have surely been misunderstood when only the average in art can survive, and taste can no longer get what it most looks for.

MOREOVER, see how the utility of workmanship has suffered by this custom of rating its value by the price paid for it. Competition, having crushed the special excellence, has turned its weapon on its own productions, and established everywhere the cheap substitute in place of the genuine article. We have to take not only what does not suit us, but what is not the real thing at all—fatty compounds for butter, glucose for sugar, chemicals for beer: and just as certainly the sham house for the real building, its style a counterfeit, its construction a saleable make-believe, its carved wood a pressing from machinery, its panelling linoleum, its plaster some pulp or other, its metal work a composition, its painted glass only paper—everything

charmingly commercial and charmingly cheap. We have lots of beer ; we have lots of ornament in our houses ; arsenic in the one, and sheer humbug in the other. Let the twentieth century contrive at least to get its goods wholesome, and its ornaments hand-made.

NATURE again has been set up as a supreme goddess by nineteenth-century art. We have called on her name, vowed ourselves her priests, and haunted her precincts. We have set our houses in the wilderness, eager with indecent familiarity to hobnob with her at our ease. But shy Nature will have none of such advances; she has retreated to further fastnesses, leaving our house-building on sea-shore and mountain-side to spoil the beauty of England. In plague spots, that spread continually, the itch of villadom infests the lake country and the seaside. And to add insult to injury, we not only lay waste Nature's palaces, but we talk glibly enough of taking her into our gardens, and to this end we set out puny landscapes in place of the wide ones so rashly destroyed. Never does Nature-worship show itself so foolish as when with scrubby shrubberies and untidy rockeries it tries to emulate the free lines and the unplanned harmonies of natural landscape. Might not the twentieth century be more reverent in its approaches and less ape-like in its mimicries? Wild Nature must not be forced ; only after long wooing and centuries of courtship will she lay her hand in man's. Let us take her as the sister of Art, with the frank admission that we make beauty for our houses and gardens by our art, for thus only is it natural for man to do.

HAVING then a new sense of what Science, Commerce, and Nature mean, let the twentieth-century house be built for its time and for its place ; expressive of twentieth-century habits, and of each man's own convenience developed in the experiment of building. Our Science shall be that of the housewright; our Commerce shall show itself in the provision of what is wanted ; our Nature be that mistress of the world who agrees that man's art must be of his own make. We shall accordingly be content no more with sham castles or sham abbeys ; sham manor houses or sham cottages ; no more with turrets and pinnacles, oriels, orders, pediments, traceries, canopies, Mediæval glass, Classical statuary, Elizabethan timber-works, Jacobean plaster-work, rustic ingles and cottage nookeries; all dexterously imitated, but irritatingly unreal. We shall contrive no more sham woodlands, rockeries, waterfalls, ruins, balustraded terraces or monster-spouting fountains. But having cast aside so much, shall we have anything left? Yes! we may have the art of architecture. That was the

one thing smothered by the superfluity of nineteenth-century make-believe ; the one thing that could not be afforded, because the money had been spent in the expensive imitations of externals and all the luxuries that archæology and commercial sale forced on our building as being essential to the styles in fashion. Only rarely in the century past has that art which lies in the pleasure and device of building got leave to appear—in some utilitarian breweries and warehouses, which show what nineteenth-century building might have been had it not set its heart on being always like the architecture of some other age.

OUR house-building has now its chance. The styles copied from ancient art have all been tried and found to be one no better than the other, and as architects are at last really tired of copying them, why should not clients grow tired of paying for them ? The money set free by the rejection of the counterfeited ornaments would be available to bring back the genuine materials of building. These in the present estimate of commerce are no doubt more costly than the substitutes which an ever cheapening production have introduced in place of the local usage. The proper handling of the local building stones, for example, costs more than the imported masonwork of firms, but it will make an infinitely better house. The thin rough hand-made bricks are more costly to build with than the smooth machine-made kind, but they build a better wall; hand-made tiles, whether for floor or roof, are the better material. English oak carpentry and the old-world joinery of well-seasoned wood might come back again, if people would pay for them.

AND no less might rational and purposelike construction come back in place of the fret and the fume of archæological designing ; so that our own habits and ways of living might have a chance of asserting themselves. House and garden might come together into pleasant companionship without being modelled on the plan of an Italian villa. The convenience of a common-room, the general meeting and living-room of the house, might be contrived without its aping a mediæval hall. A stately staircase might be set up and be no copy of one in a Queen Anne house or a Genoese palace. Each bedroom might have its separate bathroom, and the contrivance of them not be tortured to the shape of Gothic turrets. So too the ease and comfort of roomy fireplaces and wood-lined rooms might be achieved without the guilt of plagiarising from a Jacobean farm. And having saved the costs of all this learned design and commercial decoration, there might come to houses the handworks of those who love their work and do it.

Instead of house-designers, there might be house-wrights. Masons and carpenters, able to be their own masters and build at no dictation, might achieve out of simple materials a construction that would be really expressive of the age. Plasterers and painters, too, might make a living art that would be received as such, in place of one that is made up of artistic reminiscence. And architects, delivered from the thraldom of design and required to provide neither orders nor styles, neither nooks nor symmetries, might be allowed the money for building with brains: that is to say, for a progressive experimental use of what science and commerce bring to their hands, a controlling grasp of the new practices of construction, for the purposes not of *cheap* construction but of *good* building. Thus alone may we cease to be purveyors of style. And when, at last, we shall have ceased to be artistic, perhaps we may grow, unselfconsciously, into artists.

EDWARD S. PRIOR.

A FEW WORDS ON DOMESTIC FURNITURE

ORE than a great deal has been written about domestic furniture, but very little of it is gay reading. We are still waiting for the right book on this subject, and must needs wait for it with patience. It is a book that requires a man of rare gifts, having a genius akin to that of, say, Monsieur J. J. Jusserand; a man, that is, who would give gaiety to his dry details of archæological fact, blending with them so much humour, and so many bright truths of unfamiliar social history, that, when treating of old cabinets and tables and of other household relics of a past civilisation, he would make real to us some forgotten episodes of home life in remote periods. And we should feel in all he said that a noteworthy style of old domestic furniture should not be studied merely as a curio, nor simply as an expression of genuine art. Taken up by the imagination, it should be thought of in connection with the social needs and customs that prevailed among the people who made it their own style; and, further, it should be accepted as representing an epochal condition of things from which, in many respects, the world has gone far away. To a complete understanding of this fact we owe the following good remarks by Goethe, on the fashion (which still survives in many quarters) of furnishing houses in unmodern styles, so as to live under influences quite different from those of the present day:—"In a house," says Goethe, "where there are so many rooms that some are entered only three or four times a year, such a fancy may pass. . . . But I cannot praise the man who fits out the rooms in which he lives with these strange, old-fashioned things. It is a sort of masquerade which, in the long run, can do no good in any respect; on the contrary, it must have an unfavourable effect on the man who adopts it. Such a fashion is in contradiction to the age we live in, and will only confirm people in the empty and hollow way of thinking and feeling wherein it originates. It is well enough, on a merry winter's evening, to go to a masquerade as a Turk, but what should we think of a person who wore such a masque all the year round? We should

think either that he was crazy, or in a fair way to become so before long."

THIS quotation does not mean that fine examples of old furniture are useless. Goethe knew, of course, that they cannot be valued too much as objects of patient and humble study. To find out the plastic secrets of their fortunate shapes will ever be a liberal education in the spirit of their inventive co-ordination of lines and masses. But these great secrets, once discovered, must be used freely and wisely, and not exhibited to the world in a servile mimicry of the old models. They should be as servants to the fresh aims and requirements of art; none but original hands should venture to employ them.

IF a poet were so misguided as to play the ape to the archaisms of Chaucer, his ridiculous affectation would provoke laughter; and we may be sure that analogous whims in the handicrafts would excite equal ridicule, were it not that the inevitable changes through which the applied arts have passed, and to-day are passing, are much less easy to apprehend than the mingled development and decay of one's native language. At the present time, indeed, the appreciation of art in any form needs a long special training, so unfavourable to it is the existing type of society. The English tradition of a fine delicacy and reserve in vigorous and thorough craftsmanship was swallowed up by the industrialism of the nineteenth century, and has still to be renewed; the jerry builder takes care that British towns and cities shall not grow in dignity and beauty; the expenses of life multiply, and many scores of thousands toil through penury to fireside discomforts. Hence it is not surprising that most people, becoming inured to their surroundings, should look upon art as a thing which, in their everyday life, has for them no attainable realness and happiness. So long as this temper of mind lasts, so long will it be easy to persuade the ignorant that they should invest their money in cheap and servile imitations of those styles of obsolete furniture in which the dilettante speculate with profit.

IT is regrettable, no doubt, that so many rooms in British houses should still be made ridiculous by spurious furniture of a dozen antiquated types. Yet even such pinchbeck copies of old works are not more troublesome to live with than the more modern gimcracks turned out by so many manufacturers. And even some of those men of business who make genuine honest furniture, in a plain style more or less in touch with the modern movement in design, are less generous than they might be, owing to the fact that it is their custom

to ask too much money for their wares. Their strict honesty of craftsmanship should be something more for reaching than a luxury for the few; it should be made into a valued comfort in all middle-class homes—a popular need, a national possession.

A SCHEME of decoration for a living room may be described as a scenic background for the daily drama of home life. All its parts should co-ordinate, forming a restful unity of effect. This they rarely do when the furniture is an alien constituent, and not a result of the same impulse of design that produced the rest of the decoration. Here is a point that all good architects admit in theory, but some among them, in their own practice, drift away from its recognition. These are the architects who build fine houses, who construct admirable living rooms; and then, somehow, at the last moment, when the furniture is considered in a belated manner, they lose all influence over their clients. There is no room here to discuss at length this familiar anti-climax to the decorative schemes of modern architects, but some reference must be made to it in even a few brief notes on household furniture. We admit at once that, in the present revival of an English style in this kind of furniture, a strenuous and very useful part is being played by several architects of known name, but the unity existing between a room and its furniture is a thing of such great importance that it ought to be happily illustrated far more often than it is at present in fine new houses. Clients, it is true, are sometimes exceedingly difficult to deal with; their whims are many and various, and they dislike to give way on all points; but, when all is said, their peculiarities do not exceed those which a portrait painter has daily to contend against in his sitters; and this being so, may it not be said that a good architect, like a good portrait painter, should be expected to rise into art, no matter what his clients' likes and dislikes may be? This is a question partly of social tact, partly of strength of character. And remember always that a fine new room, when spoilt by bad new furniture, cannot but do harm to the architect's professional standing and reputation.

ANOTHER essential point in connection with the present subject is suggested by the fact, very often forgotten, that the art of design in furniture, like that of architecture, is one of construction, and not of mere ornament. As in architecture, it should be thought out through the materials and in strict accordance with the best traditional methods of working the materials. To take an example, a chair ought to be well *built*, and its structural qualities should be exemplified in two ways: first, the greatest possible amount of

structural strength and dignity should be obtained with the smallest possible amount of wood; and, next, the wood must be handled expertly as wood, and not be made to simulate the properties of any other material. For instance, to twist wood into interlacing and knotted forms that resemble ribbons, as Chippendale did in some of his early work, is precisely one of those fantastic vagaries of taste that a maker of furniture should take pride in avoiding. Moreover, the greater the attention given to the planning and building of furniture, the less is the temptation to depart from the requisite characteristic of a great reserve in the use of ornamental details. As painters who do not know the value of massed effects show their constructive weakness in squandered patches and dots of light and shadow, so a bad designer of furniture, who thinks but little of structural fitness, reveals his inexpertness by means of "fussy" trifles of "ornamentation," erroneously so called.

LAST of all, household furniture is a thing for household use, not for show, and persons of taste feel instinctively that it ought to be in perfect keeping with the quiet dress of the period, neither profuse in rich ornamentation, nor yet blatant in the vigour of its plain simplicity.

THIS applies to all peoples, but it is applicable above all to Anglo-Saxons, whose delight in reserved ways of life has long been a distinguishing and admirable trait of their character. Mr. Reginald Blomfield says with truth, for instance, that "three great qualities stamped the English tradition in furniture so long as it was a living force—steadfastness of purpose, reserve in design, and thorough workmanship." In earlier days English craftsmen "made no laborious search for quaintness, no disordered attempts to combine the peculiarities of a dozen different ages." They had but to perfect what was already good. "As a people we rather pride ourselves on the resolute suppression of any florid display of feeling, but art in this country is so completely divorced from every-day existence, that it never seems to occur to an Englishman to import some of this fine insular quality into his daily surroundings."

SINCE Mr. Blomfield wrote this sharp criticism, the art movement has certainly made headway, doing some real service to the cause of reasonableness in quiet design and in good construction. But the truth of the criticism has not been cancelled by the progress made; it has been modified a little, and that is all. In some quarters, indeed, there is to-day, unfortunately, a reflorescence of a florid type of ornament in absolute antagonism with the needs of modern life. When will common sense come by its own?

METAL-WORK IN ITS RELATION TO DOMESTIC DECORATION.

REPENTANCE comes too late after one has undertaken to write about one's special subject. Although a man may be, in a way, saturated with metal-work, he yet finds, when the few minutes of leisure come in which he can quietly state his views on the subject, that his thoughts cannot be laid out and tabulated at will. Writing is not the medium in which he usually gives expression to his knowledge, and he is harassed by the fear that he may say too much or else too little. As domestic metal-work very largely occupies my attention, it is natural that I should think it a matter deserving very special consideration—of importance, though not of the first importance. A fire-grate, for instance, is a necessity which ought to be also an enrichment to the house ; the house itself in its architectural character must always, of course, be first.

FOR the moment we will consider that the house is a beautiful one, satisfying those who have to live in it and those who are responsible for its building, and possibly also those who pass by outside and see it externally. Given such a house, it is a keen pleasure for the craftsman to be asked to design and make any one thing which shall help to complete the scheme of the whole, and at the same time add to the comfort of the occupiers.

TO do this, the metal-work must be thoughtfully designed and carried out so as to make something beautiful, workmanlike, and practicable, all three qualities united in the fullest degree. This is a high combination, and as one who is both a painter and a metal-worker, representing Fine Arts and Minor Arts, as we are pleased to call them, I venture to say that the " Minor " art requires greater effort to produce than the other. I also venture to believe that the man who has made a thoroughly practical and beautiful fire-grate has done as much, if not more, service, to his day and generation as he who has painted a good picture to hang on a wall—unless indeed it be one of those great pictures of which only a few are painted in a century.

TWENTY years ago it was the fashion for a rich man to be known

as an owner of good pictures ; a country seat was celebrated for its Titians ; or a rich connoisseur was referred to as the man who had the Turners. This is so still to some extent, but I think a gradual change may be detected in the tendency of well-to-do people, some of whom, in London at all events, have their houses remodelled architecturally, and new appointments in all kinds of decoration done under their careful control and with a view to infusing into them some of their own personality. It seems a more logical thing to be known by the house one lives in than by the pictures one hangs on the walls.

TO the casual observer the amount of metal-work required in a house is not great, and perhaps, therefore, it has been considered unimportant. But there is much more, and of more importance than one thinks. One may go, for instance, to a new house : it is good architecturally, but at the front door one finds a handle, a knocker, a letter-box, a bell-pull, &c.—little things, but what a chill they give one ! They have been taken from the usual stock pattern book ! Possibly they are not objectionable in design, but they have been made by the usual workman, in the usual workshop, and are devoid of any interesting quality.

IN certain kinds of tailors' shops ready-made clothes for men are laid on the shelf, ready for the first purchaser that comes, with no adaptation or fitness. Stout or thin, the man buys and wears them, signifying thereby his position in the social scale. To blame him would be unfair ; very likely he can afford no better, for none would buy shoddy if he could pay for a better suit. But how many front doors to fashionable houses are provided with "ready-made" metal-work, the owners of which would scorn to wear a coat of an equally bad character of workmanship !

OF course this raises the point as to whether a man's front door is as important as his coat ; personally I incline to think it is more so, for while many of the older houses still in existence have doors and doorways that have given pleasure for a century or two, this would not be possible in the case of a coat. But as I have already said, a change seems to be taking place in public appreciation ; and if a person has taste (and everybody should have some) he should see to it that his knocker and bell-handles are as carefully considered as his clothes. I am optimistic enough to look forward to the time when people will make their homes what they were in the past—a landmark, an historical record of the artistic work of their period, dominated by the personality of the families who dwelt and took pride in them. I refer to such homes as Burleigh and Hatfield.

BUT these remarks are general, and it is necessary to particularise. The most noticeable thing in approaching a house is a railing, or possibly an iron gate. These are capable of great expression, and they are of far more importance in the architectural appearance of the whole than one imagines. In the older English houses, notably the simple red brick fronts of the William of Orange period, the plain railings were most carefully thought out in relation to the front elevation, and the carefully placed curves of the top horizontal bar were often the only ornament permitted.

WE have all noticed in the old Georgian houses where there are steps up to the front door, the delightful little quite plain hand-rail on either side, supported by its equally simple upright bars, which have a graceful curve that it would be difficult to better. The occupant of one old house I know had the Georgian railings removed, and at once the whole character of that house disappeared. From being a link with the past, a sort of open book recording past history and association for all who could read it, the removal of this little bit of ancient and beautiful iron-work brought the house right down to date—its whole ancestry and history were remorselessly cut away. Whenever I pass that house now its effect jars as much as it did twenty-five years ago when the deed was done.

GOOD railings are not necessarily costly ones, but good railings must be well thought out. I do not remember ever having seen a really well considered cast-iron railing. Even that is not impossible, but the whole question of cast-iron is so surrounded, encrusted, and enveloped in commercial considerations that until artists or thoughtful people get a finger in the pie it is not likely to be improved. This leaves us only wrought-iron, but even the best design on paper can be ruined by bad workmanship, and one reason why modern wrought-iron railings are dull and lifeless is that they have been manufactured by a commercial firm for commercial reasons.

MENTION has been made of knockers. Is it not remarkable how a good knocker on an old house fixes itself on one's memory ? One does not notice the panelling of the door, nor count how many windows there are in the house, but one is quite sure about the knocker. Letter-boxes are hardly ever good unless they chance to be plain, a state of blessedness that the commercial designer and dealer take care we shall not be troubled with, because a plain brass letter-box requires better workmanship and costs more to make than one that is covered with ornament, the latter hiding indifferent casting and being a cheap substitute for finish. This is a fact that should be more

widely appreciated, and every one who buys a letter-box for sixpence or ninepence should bear in mind that he is helping thereby to set back the clock in the matter of good workmanship.

THE part of the bell-pull or push that is visible may be considered entirely from the artistic point of view. The plate covers the working part which is concealed, and is therefore a case in which the artist may have a free hand. The door handle is another story. Its first quality should be its suitability for grasping with the hand, then its strength and rigidity, and, lastly, its design, which must be the best that can be made out of the foregoing conditions, combined with the best treatment of the metal, and having in view always its suitability to the door in which it is placed. There are also the boot-scrapers and possibly a grid over the door in the fan-light, and the door has sometimes iron hinges, in which case it is necessary first to settle the working part of the hinge and see that it is quite satisfactory as regards strength. The visible part known as the long "strap," if the hinge takes this shape, is more for appearance than for anything else, and can be considered almost wholly from the point of view of the design.

INSIDE the house the different pieces of metal-work are in every-day use. Take the fire-irons, for instance. The general shape of these is almost settled by long usage and development, and they must comply with requirements. They should be light and nicely balanced for women's hands, whilst the poker should be heavy enough to enable the master of the house to tackle a lump of coal successfully. The coal-box, perhaps, is more difficult to deal with, as the shape and fashion of it for some time past has been mainly arranged to suit the profits of the commercial people who make them. We have become used to such very bad shapes that every one with taste has been driven to buy up the old copper and brass ones of our grandparents.

AS to grates, there are now some of very good design to be had in cast-iron, designed by some of the more thoughtful professional men. Especially in the matter of grates we should avoid the reproductions, often indifferent, of past styles, such as the "Empire," "Louis Quatorze," and things of that family, all of which are offered in the shops. Every effort ought to be made to surround ourselves with things of our own time and period; if we do so wisely we enjoy the good service not only of helping the art of our time towards development, but also of helping mankind generally to advance towards that desirable era when the love of beauty will be universal. I do not wish to infer that an "Empire" grate is not

beautiful: it is, alas! often more beautiful than a modern one. Still, we do not want to be extending the use of "Empire" grates to all eternity. It shows more discrimination on the part of the connoisseur to choose a piece of work which is of his own time rather than to be content with a stereotyped form that it has become the fashion to accept without criticism.

ELECTRIC light fittings offer great opportunities for good metal-work. There is nothing more delicate than this illuminaion, and it lends itself to the most dainty and slight forms. The conditions are nothing like they were in gas, for instance, and the great thing in designing is to let the metal-work emphasise the delicacy and softness of the light. Here is an opportunity for cheapness or for costly elaboration, and in time I hope we shall see some really good things in this direction. The handles and furniture of our room doors offer another chance of widening the good taste of householders.

NELSON DAWSON.

MODERN DOMESTIC STAINED GLASS.

STAINED glass claimed the attention of the early masters at a period when oil painting was unknown; but an art so difficult and so trammelled by a refractory material did not lend itself to the realisation of any sudden inspiration, and could at best have been but a source of constant irritation to the mere artist; consequently, on the advent of oil painting its votaries forsook it, and worshipped at the newer shrine.

IN an attempt to glance for a moment at modern domestic stained glass, some attention must be given to the question, Should a window of stained glass be nothing more than a window, or may it be also a picture? This has ever been a moot point of criticism; and, upon the varied acceptance of the respective terms, window and picture, the many differences of opinion with regard to the art are based. But suppose we test the question by a simple examination, not by any standard of mere historical comparison, but simply from the point of view of the craftsman.

A WINDOW, that is the mere opening in a wall, is intended to admit light; and glass is valuable for this purpose because, while admitting light, it excludes the weather. The glass, having been cut up into various shapes and patterns, is fastened together with bands of lead; then the finished panel is firmly fixed in the window space with iron rods.

ONE grants at the outset that utility, that is to say, the admission of light, is the essential thing required of stained glass. Sometimes the glass may be needed to subdue light, sometimes to admit a maximum of light; in any case, it is imperative that it resist the weather. The chief point for consideration is, no doubt, the quality of the light that is admitted, and at this point attention may be drawn to the great and fortunate divergence that has taken place in the art from the ideals of fifty years ago. Where formerly *tours de force* of colour prevailed, ponderous facts dealt with in a severe and didactic manner, over-painted, over-stained, betraying all the grossness of a perverted mechanical dexterity, we now possess simplicity, sweetness, and light. The sombre measure of an effete

barbarism has given place to the welcome cadence of form and colour.

WHEN dealing with the subject of stained glass, it is useful to dwell for a moment on the necessary consonance between "form" and "quality." We have all as a matter of experience acquired a perception of the correct association of these conditions: for example, the line "embattled" in heraldry suggests *strength*, *firmness*, *rigidity*, while the line *undée* suggests *fluency*. We recognise, too, the "hardness" of stone, the "rigidity" of iron, the "flexibility" of a watch spring, the "brilliance" of a diamond, and we invariably associate these qualities with certain outlines which we instinctively acknowledge as being best fitted to express such qualities.

NOW, bearing in mind that glass is fragile and transparent, and that its fracture runs always in well-defined lines that are more or less straight, how is the "glass" quality to be expressed? The pieces may be of very varied dimensions, but the fluent lines must be well contrasted with straight lines, and in order to keep the quality of transparence, the glass ought to be left as far as possible in its pristine clearness.

THEN again, as the emotion of taste is inseparably associated with the perception of *utility*, and *beauty of association*, the most perfect design will be the one that indicates these qualities in the highest degree. One result, then, of a perfect practice of this art is the advent of this perception of utility. With glass and lead, that is, with light and darkness, and a palette composed of black, of textures of varying radiance, brilliance, opalescence, and transparence, all deftly harmonised into a united theme, each note in tune with the others, and the rhythm marked by the silence of the black lead—it is thus that a window is put together. The pattern may not at first glance be quite distinguishable, but gradually the design resolves, expands, and is lost again as the attention is focused upon it or diverted. That is, the window retains its initial quality of utility.

TILL within a comparatively recent period, domestic stained glass was but a faint reflection of the expiring light of Gothic art; so faint, in fact, that to the ordinary observer considerable doubt might have occurred as to the reality of its existence. With the evolution and development of taste that has taken place in modern domestic architecture, stained glass has by quite a natural sequence evinced a tendency to improve on similar lines, simplicity, not ornamentation, being the keynote of the movement.

AN important feature of modern domestic stained glass is the prominence given to outline. The lead, formerly looked upon as a

necessary evil, has now become the corner-stone of the fabric. One result of this development is that it keeps good work in the hands of a few designers of some versatility. Where formerly it was the practice to exhibit a pictorial effect of colour more or less bizarre, the tendency now is to render the theme in freehand drawing throughout; the lead lines marking the outlines, the quality and colour of glass being subsidiary features, though none the less giving their due value to the general effect.

TO my mind, however, the charm of the art lies not in any intrinsic grandeur of effect, but rather in its delicate, *naif* simplicity. Nothing can surpass the pleasure of weaving fact and fancy in a subtle blending of darkness and light, and shimmer and sheen, with some quaint phrase to divert the reverie into an old-world realm of romance—if only it be well done. Be that as it may, even at the present time the major portion of the work may be termed "commercial." Not that the phrase is necessarily invidious, but rather that it distinguishes the "general" from the "particular," the "factory" from the "botega." However, as Napoleon said, "Morals were not made for emperors"; and while the mind will ever delight in formulating laws to govern art, the craftsman, being a law unto himself, sets a trap to catch a sunbeam in his own particular fancy. Certainly, at no previous period has mechanical dexterity attained such perfection. Yet the fact remains, that the best examples of modern domestic stained glass owe their excellence not to any intrinsic quality of execution, but simply to the versatile inventive faculty of the designer. The prime factor in this excellence would appear to be not merely a facility or deftness in drawing, but the superior qualities of education, inventive faculty, and poetic temperament.

IN stained glass, as in any other art, the best features cannot be imitated: in reality they are absolutely individual in their origin, and are the direct product of a particular condition of mind influenced by study. The best features of modern glass, then, do not consist in the choice of this or that material, or this or that particular mode or method, but are vested solely in the individuality of the craftsman, the most excellent effects being produced often with inexpensive materials. The trend of modern domestic stained glass, happily, leads towards a disregard for precedent, and also towards a freedom that is lightened by a play of fancy, a carolling gaiety of light, and a gradual approach towards simplicity.

OSCAR PATERSON.

A FEW WORDS ON DECORATION AND EMBROIDERY.

ONE ought to say that decoration is merely the utterance of the craftsman's joy in his task, the impress of that light, half-playful, half-experimental touch which is almost a caress of the material, from the hand of one at once its lover and its master, winning unpremeditated beauties at every turn of the tools. This it is, but more. We speak of the joy of life, but we know that sorrow has also its part in beauty; and hope too, and pity, and even the wonder that verges upon fear. The spirit of man, under all emotions and at all ages, finds a voice in decoration. The true artist, like the poet, will even "out of his griefs make little songs"—dainty lilts of pattern, colours that cry aloud for musical analogy, and forms that we call rhythmic, just as we interchange between art and music the words "tone" and "key." We go, as we are bid, to nature for our inspiration in design, and find some of her moods "not joyous but grievous," so that all great art must take account, however reservedly, of the darker side of things. And not only does nature offer diverse moods to man: nothing less than infinite is the response of race and temperament to the beauty of the world, and to what it offers to the designer's hand. How different is the attitude of different peoples towards the natural elements, and landscape, and living things! The Egyptian, having tamed his deities in their tabernacle of flesh, surrounds himself with the forms, say, of benign birds. The Celt—saddest of all dreamers in design, except perhaps the Slav—sets the mark of struggle, of mystery, upon his handicrafts. The Oriental loves the stars, and finds in them his suggestion for symbol and pattern. With the Japanese, on the other hand, is the spirit of the child. They delight in monsters, and in all quaint, untameable things; and they love the sea, unlike the Hebrews, who in the vision of the Apocalypse banish it from heaven. In this way the selection of natural forms to love, to fear, to play with, to handle in decoration, has always gone side by side with the growth of religion and ritual.

POETIC and imaginative peoples bring their worship into their dwellings, making no sharp contrast between the home and the

temple. This, indeed, occurs whenever an effective religion is intimately woven with the ritual of common life. Yet there is a real distinction between the public building—in which the decoration should be broad, simple, and of universal interest ; should speak, as the rubric says, "in the vulgar tongue,"—and the private house, in which individual taste and experiment in decorative handicrafts should have more sway. The difficulty of the modern designer is to find any real æsthetic sensibility on the part of those whom his craftsmanship is to serve. Not to one artist in a hundred is permitted the joy of building and adorning his own home from roof to cellar ; and only a minority are able to adapt, with success and satisfaction, a ready-made building to their own artistic needs. A commission from a patron of real discernment, with means and tact to ease the task and not embarrass it, is hardly yet, to the architect of to-day, a familiar occurrence. He welcomes it as the reward of a good deal of drudgery, the compensation of the ordinary routine into which so much of business, so little of art, enters; and when it comes, it is fraught with heavy anxieties, and suffers (he thinks, and often rightly) from shortcomings greater than his own.

IN fact, the decorator's task begins with the education of the householder. To kindle any spark of feeling for material, or for the nature and fitness of ornament, in the class of persons known officially as "occupiers"—nay, even to convince them of the first principles of decoration—is mission enough for the most ardent propagandist. Only those who know the intellectual and æsthetic slums of suburbia, and the degradation of craft and ornament in which they are sunk, understand how tenaciously the misconception of "art" as "pictures"—or at the most, of fancy articles set out on furniture and brackets—clings yet to the average English mind. The housewife, with a zeal that is tragic in the waste of labour and the loss of time and ease and beauty, loads her shelves with paltry knick-knacks, not worth the trouble of dusting day by day ; smothers her wholesome floor with a heavy carpet, and covers the carpet with a white drugget upon which the foot of toil must never tread, so that the whole room is lost to the household. She fills every possible opening with draperies that repel air and sunshine and harbour the dust ; the texture of her walls and fixtures is such as goes for years uncleanable and unclean ; she seems to contrive—or to endure unconsciously—that every domestic utensil shall be awkward, unsuitable to its purpose, and therefore as difficult to use and care for as wrong-headed ingenuity can make it. And even when the surface-rubbish of the Victorian home is cleared

away, the impression lingers that only new suites of furniture, new ornaments and utensils have to be ordered, and modern decorative art is at the door. No principle was ever harder of entrance than the truth that decoration is an inseparable part of the whole scheme of beauty in a dwelling, beginning with the very shell and background surfaces, and running harmoniously through all useful and necessary things. Not something added from without, but something springing naturally from the form, the occasion, that utility offers : this is what the seeker for the ornate fights blindly, deeming it, like the waters of Jordan, too obvious to be good.

BUT perhaps the hardest task of the missionary in decoration is to commend and justify convention in design. Suburbia, purged of its worst offences in machine-ornament and fancy wares, will still turn and rend us for what it calls the stiffness, the artificiality, of a decorative figure ; will still cry obstinately for a "natural" leaf or flower—by which they mean a literal and individual spray. We carve a rose upon a panel, or embroider it on silk. "This is not a real rose," they protest. "Why can't you make it look as if it were growing?" And no argument will persuade the ignorant mind that it is not the object of the designer to copy actual roses, but to formulate a type, to sum up in a few eloquent lines the habit and character of roses, as the musician sums up in his *leit-motif* the essential utterance of his work.

IN these straits the most patient craftsman is apt to nurse his envy of the Greeks or Goths, whom he deems to have had no testy clients, nor amateur copyists, nor "general public" to buffet them. Yet can we believe that the builders of the past, the decorators of Cologne and Canterbury, of Elizabethan halls and Surrey cottages, escaped such moments of exasperation and despair? Surely they had their limitations even as we : limitations in the intelligence of others, limitations of opportunity, difficulties of traffic, of material, of site—indeed, are not these pointed out to us in archæological lectures, and repeated daily by groups of tourists in the wake of the guide ?

TO make the very limitations serve in some way the ends of beauty —this is the test of Genius ; but what of the average decorator of to-day, stranded among so many bungled and half-spoilt things?

PROBABLY the ancient answer is a wise one, that the greater the limitation the greater the triumph of art. Also, there is, perhaps, a little vanity in the attempt of the modern architect and designer to build, as it were, "for all time." The present moment seems to call less for enduring monuments than for light, gay, frankly

experimental and ephemeral things. To do these well is by no means easy to us: and this is where the Japanese excel. Only a rigid Puritanism dismisses them entirely, as unworthy of being finely done. Our strenuous national temper needs this discipline of lightness, for it is apt to betray itself in the narrow vision and the heavy hand.

THAT decoration should be handicraft, untouched by machinery, seems the surest way back into the main paths of beautiful invention from which our art has strayed. The cultivation of inexpensive forms of treatment for such surfaces as may fitly be ephemeral in their nature is, perhaps, one of the happiest tendencies of the hour. Stencilling for walls, light hangings, and subjects removed from immediate friction, is an instance of this; and here its transience is an element of charm, especially in the nursery, where change is so welcome—for the children tire, more painfully than we realise, of durable surroundings. It need hardly be added that decoration of this kind should be carried out in materials proper to its spirit; the stencil in water-colour, and on suitable paper, rather than in a medium which assumes incongruous glaze. Canvas and silk, like the painted or panelled wall, demand a fuller decorative treatment; the more slender vehicle becomes the task suggested above —the making the best of slender opportunities, with limitations of structure, space, and light.

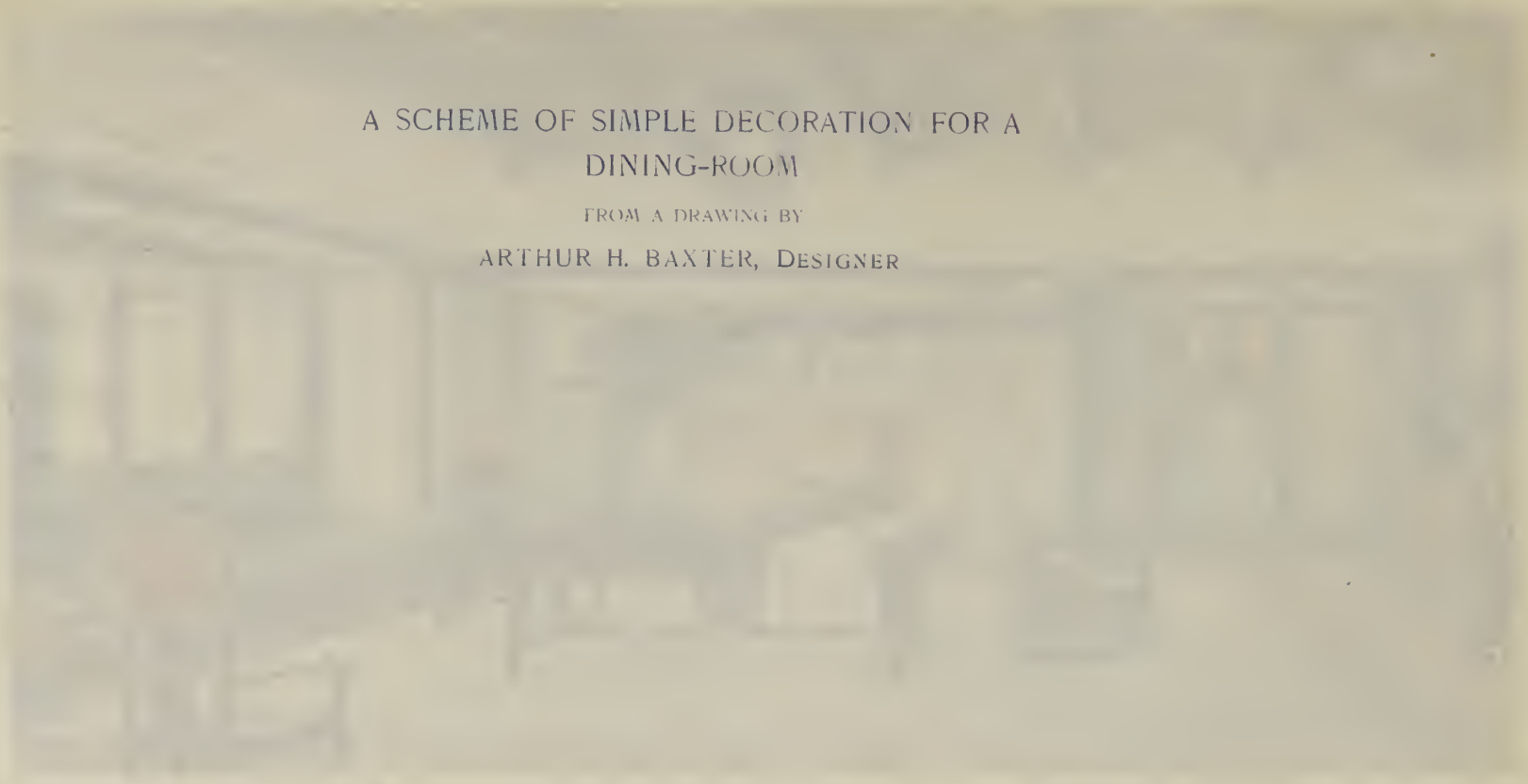
THEN, as regards wall-papers, the excessively patterned surfaces of which still make life troublesome in a vast number of homes, the chief point to be borne in mind is this: that they should serve only as good backgrounds, both to the furniture and pictures, and also to the soberly-dressed people who have to be at ease with them day after day. Unless a paper-hanging be good enough in design and colour to form by itself a tapestry-like background, the less pattern there is upon it the greater is its chance of being pleasant to live with. Those who design wall-papers have long recognised this fact—that is, in their own homes; and, happily, the present tendencies of the decorative movement in domestic art-work are in the direction of plain wall-spaces, either panelled with dull-polished woods, or else papered or painted in such good tones of colour as are in complete accord with the function which they have to perform as quiet background interests. Note, too, that in the treatment of one-toned wall spaces a great many useful parts can and should be played by varied textures, such textures as may be obtained by the use of self-coloured plasters, or, again, as may be found in woven fabrics and in woods of fine natural grain. Brown

and brown-grey papers are not yet popular, as they deserve to be, and the appreciation of tool-polished woods needs encouragement throughout the country. It is a thing that every school of art should teach to its students. If at times a brighter polish is needed than that which the friction of a sharp tool produces, the wood may be exposed to the light for a few days or weeks, and then bees'-waxed and rubbed thoroughly. To detest the French polisher, with the childish delight he takes in a mirror-like surface, may be looked upon as the beginning of wisdom in all matters appertaining to frank and sweet reasonableness in household decoration.

AND a point must be mentioned here in connection with the decorative use of embroideries : the point, namely, that the modern art of needlework is but a timid youngster, a baby, cramped almost to death in "the swaddling clothes of precedent." For one embroiderer who can design something fresh and good and her own, there are two or three thousand serious triflers who misspend their time on literal imitations of old specimens of fine needlecraft. Far be it from our present intention to undervalue the lessons which may be studied in good examples of ancient embroidery. To study such models wisely is to make friends with the traditions of their art, traditions of principle and method. But the needleworkers who copy them to-day are not good students, as a rule. The great majority of them never get to the art within the traditions of technique. Some among them do not even grow conscious of the fact that the art of embroidery has no dealings at all with effects of perspective, its true function being a beautiful display of objects on one plane, all equally near to the eye. There should be no suggestion of distance between any two parts of a good design. Forgetfulness of this rule is so common nowadays, that to mention it seems quixotic. "Painting with the needle" is an attractive phrase, but it reveals great ignorance of the real function and the special genius of embroidery.

BUT the most important secret of the old work's perennial fascination brings us in touch with the inspiration that elevates technical dexterity into art. The old embroideries are delightful just because we feel that we owe them to an inventive skill of hand that drew its inspiration from nature's flowers and birds and trees, or else from a religious faith as ingenuous as it was deep and earnest. The embroiderers of bygone days were in love with the spirit of their conventions. To-day, on the other hand, more often than not, imitative technique is the be-all and end-all of embroidery. The

workers stitch, stitch, stitch, and every stitch is a result of unfeeling plagiarism, just because the beauty of the old craftsmanship is not understood as it ought to be. If the working of samplers were to be encouraged once more in a wise manner, among girls at home and at school, the modern art of needlework, so rare to-day, would have a good chance of freeing itself from "the swaddling clothes of precedent." But the encouragement given must be really wise, and not afflicted with such whims of dilettanteism as may be met with in most of those schools of "'art' needlework" which now turn out very little that is fresh and bright—bright with new aims, that is to say, as well as with old principles and methods.



A SCHEME OF SIMPLE DECORATION FOR A DINING-ROOM

FROM A DRAWING BY

ARTHUR H. BAXTER, DESIGNER

THE ENTRANCE COURT, BRAHAN, PERTH. THE WALLS ARE IN ROUGH-CAST OF A CREAMY-GREY COLOUR; THE PORCH IS OF OAK, WITH BEAMS AND POSTS CARVED FROM CARTOONS BY THE ARCHITECTS. THE ROOF IS COVERED WITH GREEN SLATES

THE DINING-ROOM FIREPLACE AT BRAHAN, PERTH. THE INGLENOOK AND THE CEILING ARE OF SOLID OAK BEAMS AND THE PANELS OVER THE FIREPLACE ARE IN COPPER BY MR. EDGAR SIMPSON. SLABS OF IRISH GREEN MARBLE SURROUND THE FIREPLACE. THE GRATE IS OF BRIGHT STEEL

F. W. BEDFORD AND S. D. KITSON
ARCHITECTS

THE DINING-ROOM SIDEBOARD AT BRAHAN, PERTH. THIS FITTING IS MADE OF AUSTRIAN OAK, AND IS LEFT CLEAN FROM THE TOOL THE REPOUSSÉE COPPER PANELS ARE BY MR. EDGAR SIMPSON AND THE HANDLES AND HINGES BY MR. R. LL. RATHBONE

BILLIARD-ROOM FIREPLACE AT BRAHAN, PERTH
THE CARVED-WORK BY MR. HAYES OF EDINBURGH
REPRESENTS "DAY AND NIGHT"

TIFFANY GLASS WINDOW. THE FIGURE IS GREY-BLUE THE SKY AN OPALESCENT GREY, THE LEAVES ARE DARK GREEN AND THE GOURDS ORANGE

(*By permission of M. S. Bing*)

SKETCH FOR A PANEL
40

FRANK BRANGWYN
DESIGNER

SKETCH FOR A PANEL

DECORATIVE PAINTING FOR AN OVERMANTEL

DESIGN FOR A FIREPLACE IN CEDAR WOOD

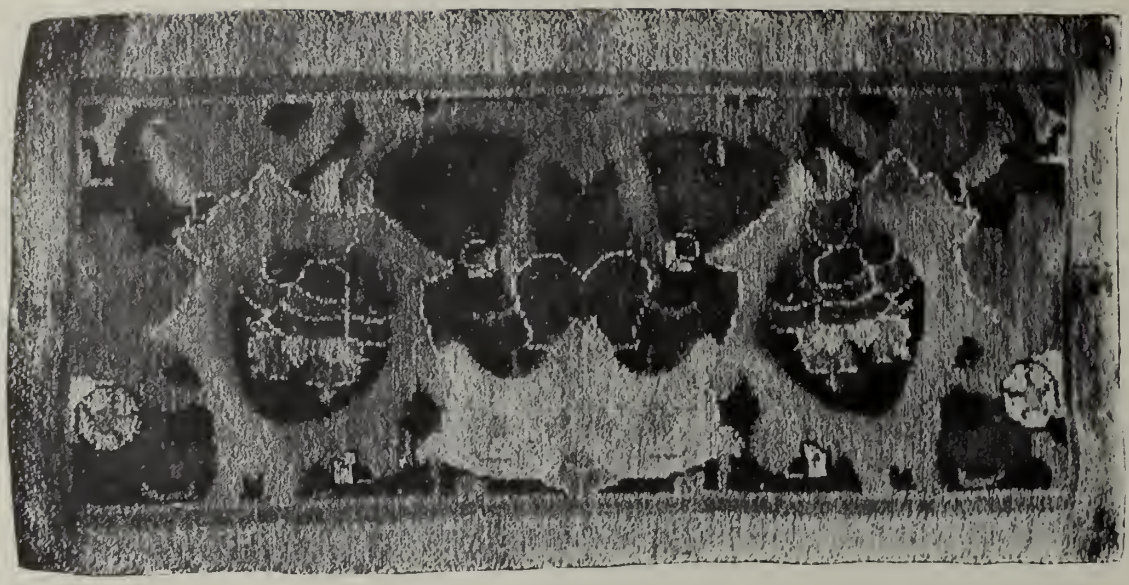
TO BE DECORATED WITH AN ENAMEL PANEL

FROM A SKETCH BY

FRANK BRANGWYN

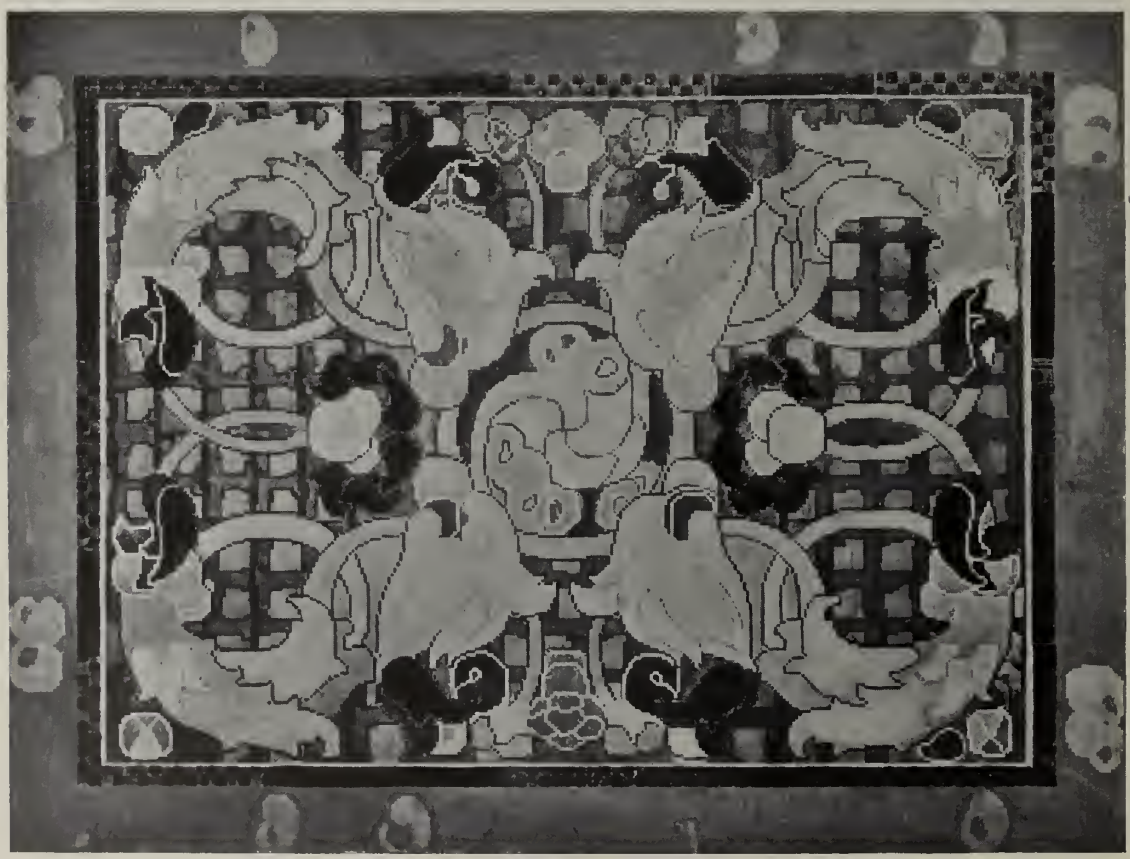
FRANK BRANGWYN
DESIGNER

BEDCOVER. WORKED ON HANDMADE BROWN LINEN IN WHITE AND IN TONES OF GREY-BLUE, PALE YELLOW, AND WARM GREY



CARPET IN DEEP BLUE, DARK RED AND RICH ORANGE, WITH BUFF BORDER

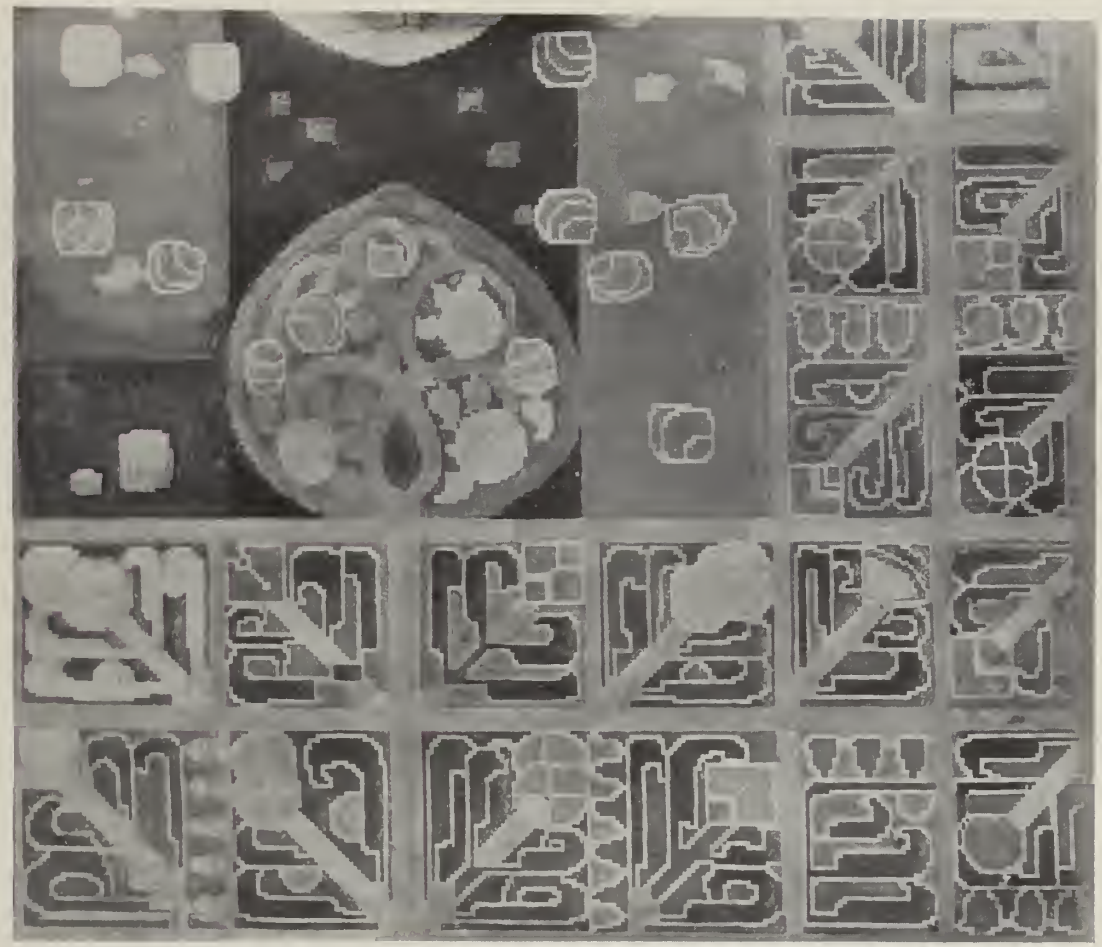
(By permission of M. S. Bing, Paris)



DESIGN FOR CARPET

(The Property of La Maison Moderne, Paris)

FRANK BRANGWYN
DESIGNER

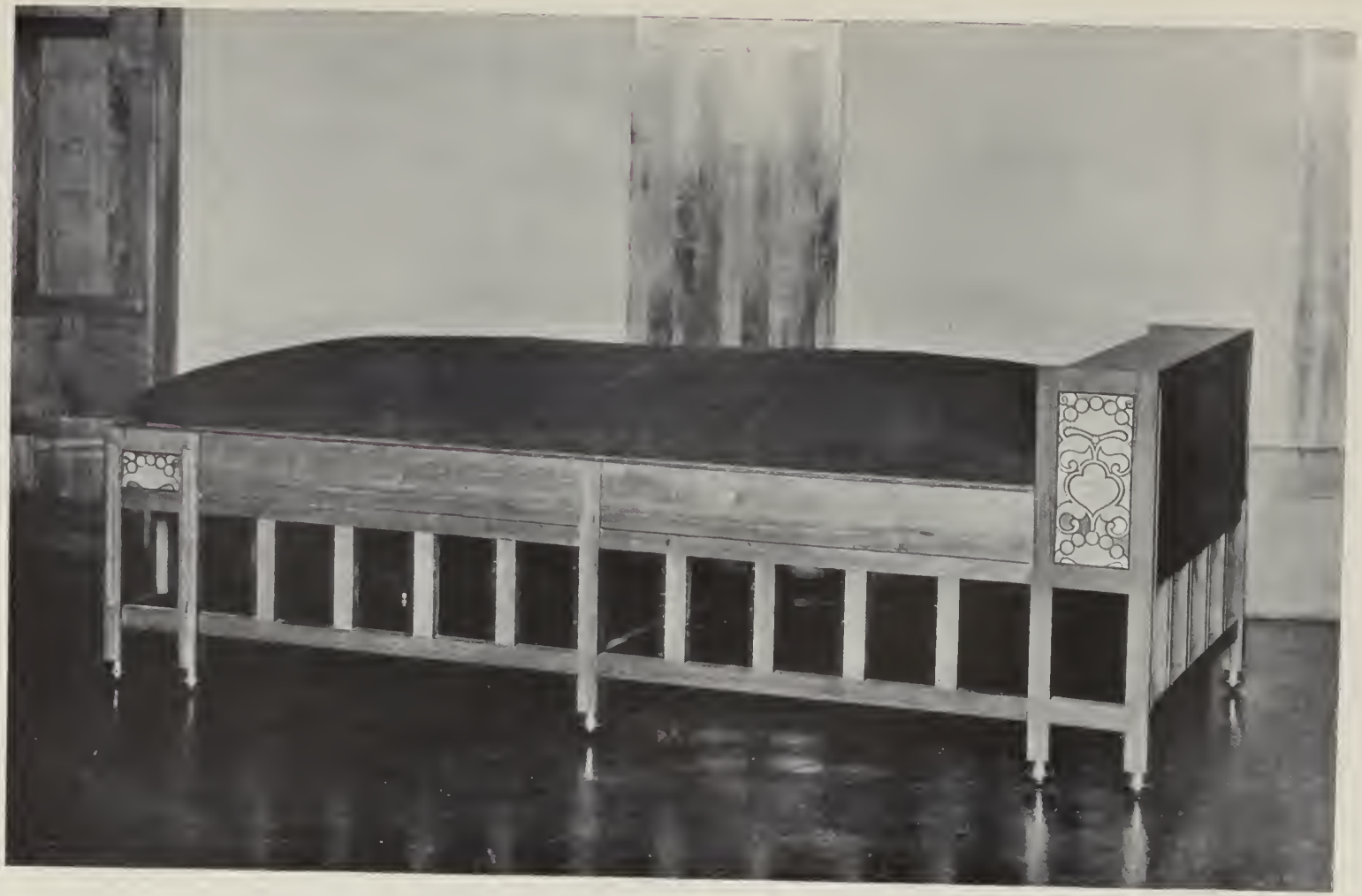


DESIGN FOR PART OF A CARPET IN DARK GREY-BLUE, WARM GREY, AND COOL GREENS

PART OF A FRIEZE

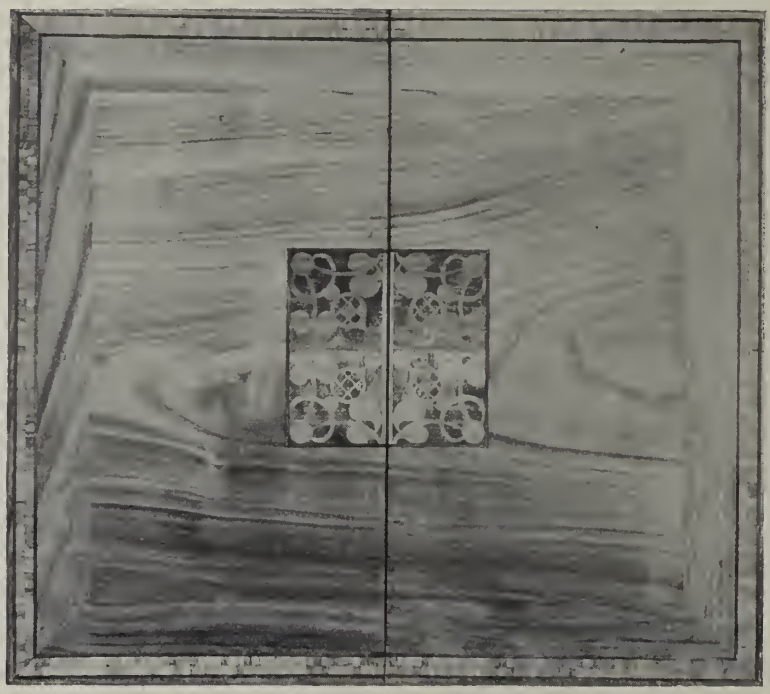
CHAIRS IN CHERRY-WOOD, WITH INLAID BACK PANELS. THE SMALL TABLE, ALSO OF CHERRY-WOOD, SUPPORTS AN ELECTRIC-LIGHT LAMP OF SILVER

(By permission of Mr. and Mrs. Davis)



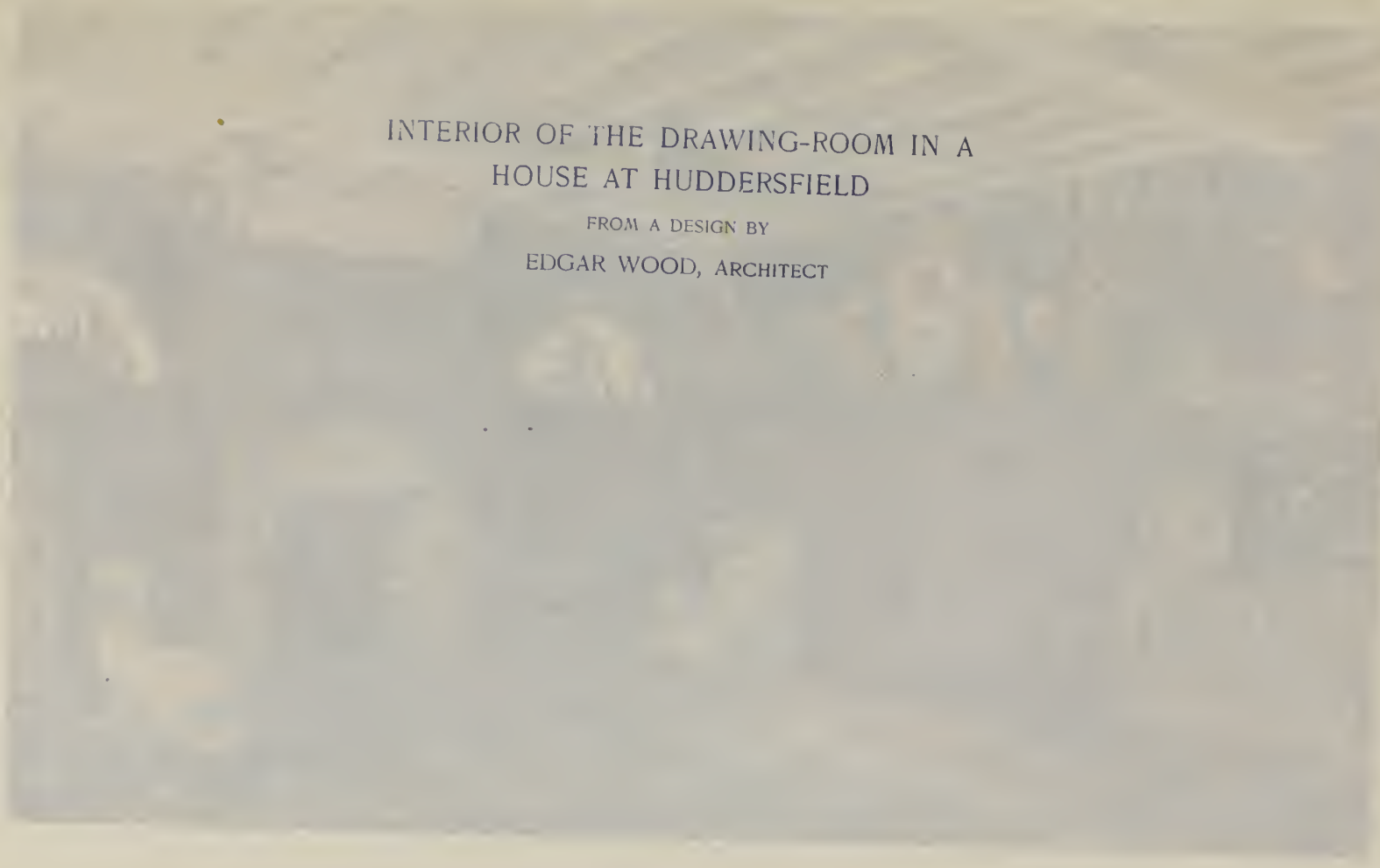
SETTEE IN CHERRY-WOOD, WITH INLAID PANELS, THE SEAT COVERED WITH GREY CHAMOIS SKIN

(By permission of Mr. and Mrs. Davis)



TOPS OF TABLES IN CHERRY-WOOD
WITH INLAID DECORATION
52

(By permission of Mr. and Mrs. Davis)



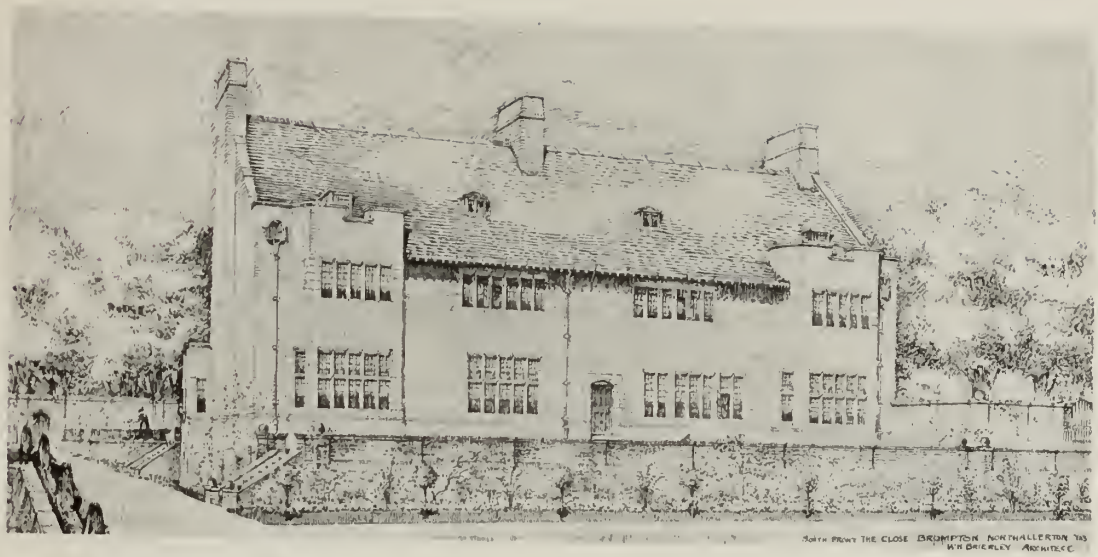
INTERIOR OF THE DRAWING-ROOM IN A HOUSE AT HUDDERSFIELD

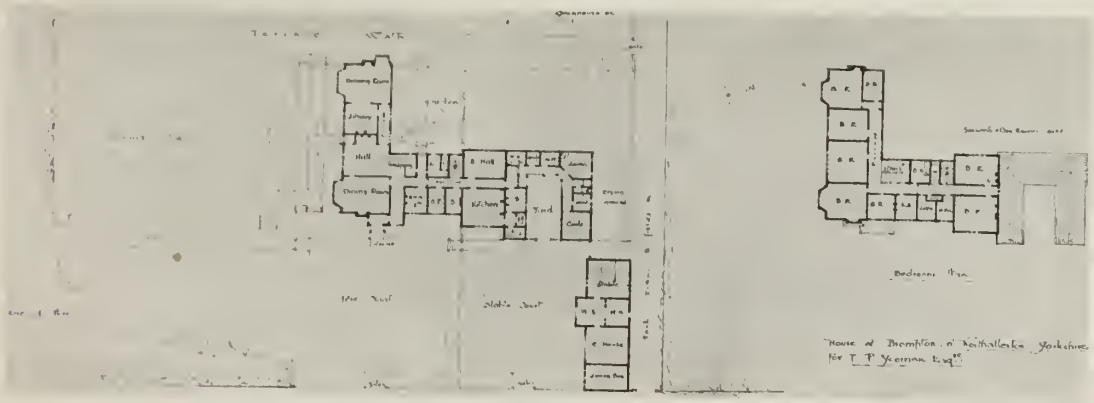
FROM A DESIGN BY

EDGAR WOOD, ARCHITECT

TWO SILVER HANDLES, A SILVER WINDOW CATCH AND
A FINGER-PLATE IN SILVER FOR A SLIDING PANEL

THE VERANDAH AT "THE FIVES COURT," PINNER
THE WOODWORK OF PINE IS PAINTED DARK GREEN, AND THE WALLS ARE ROUGH-CAST

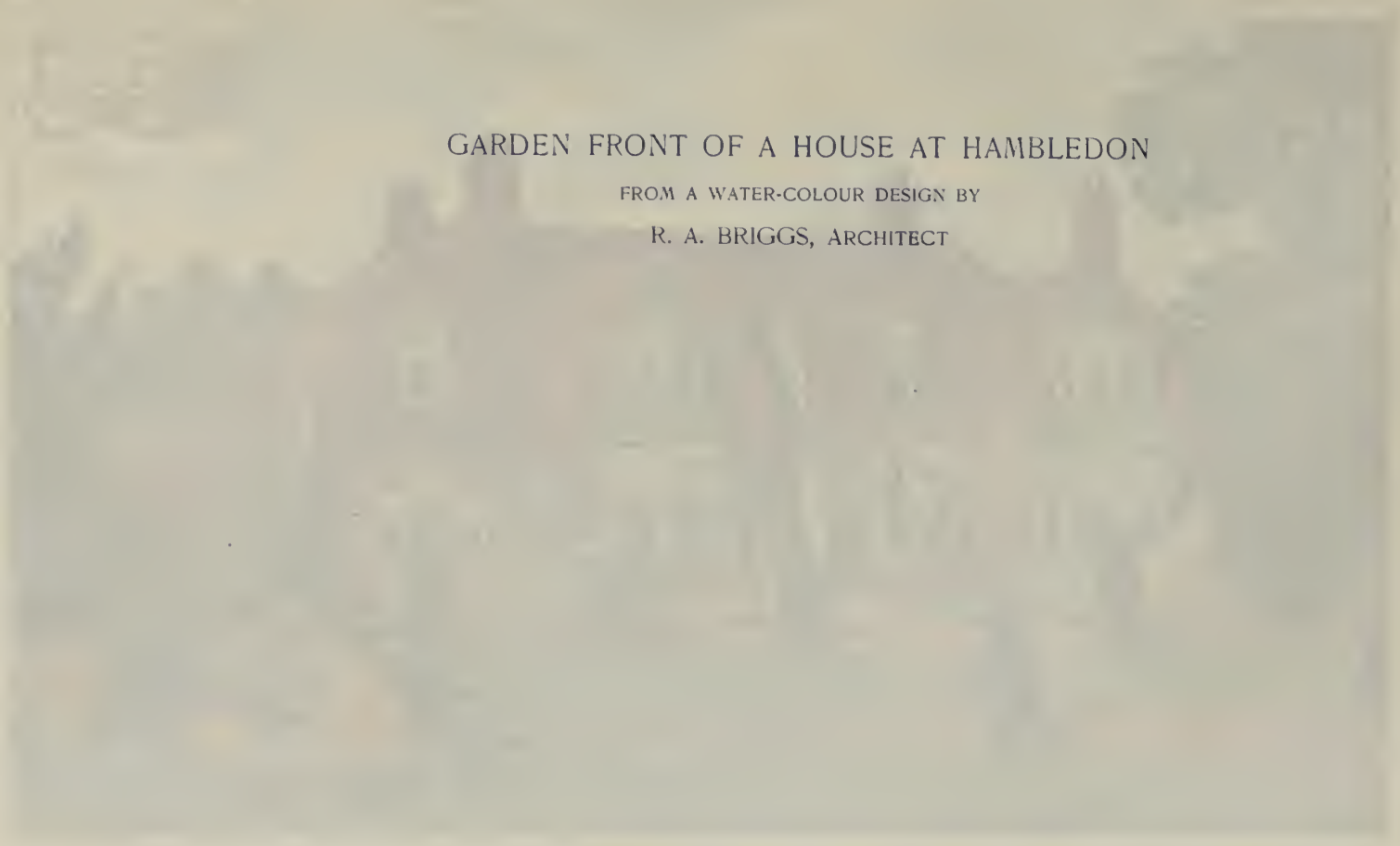




ELEVATIONS AND PLANS OF "THE CLOSE," NORTHALLERTON

From a Water-colour by the Architect

HOUSE FOR THE HON. ALEXANDER YORKE, AT HAMBLEDON
THE WALLS ARE FACED WITH RED BRICKS, THE ROOFS ARE TILED, AND THE WOOD-WORK IS PAINTED WHITE



GARDEN FRONT OF A HOUSE AT HAMBLEDON

FROM A WATER-COLOUR DESIGN BY

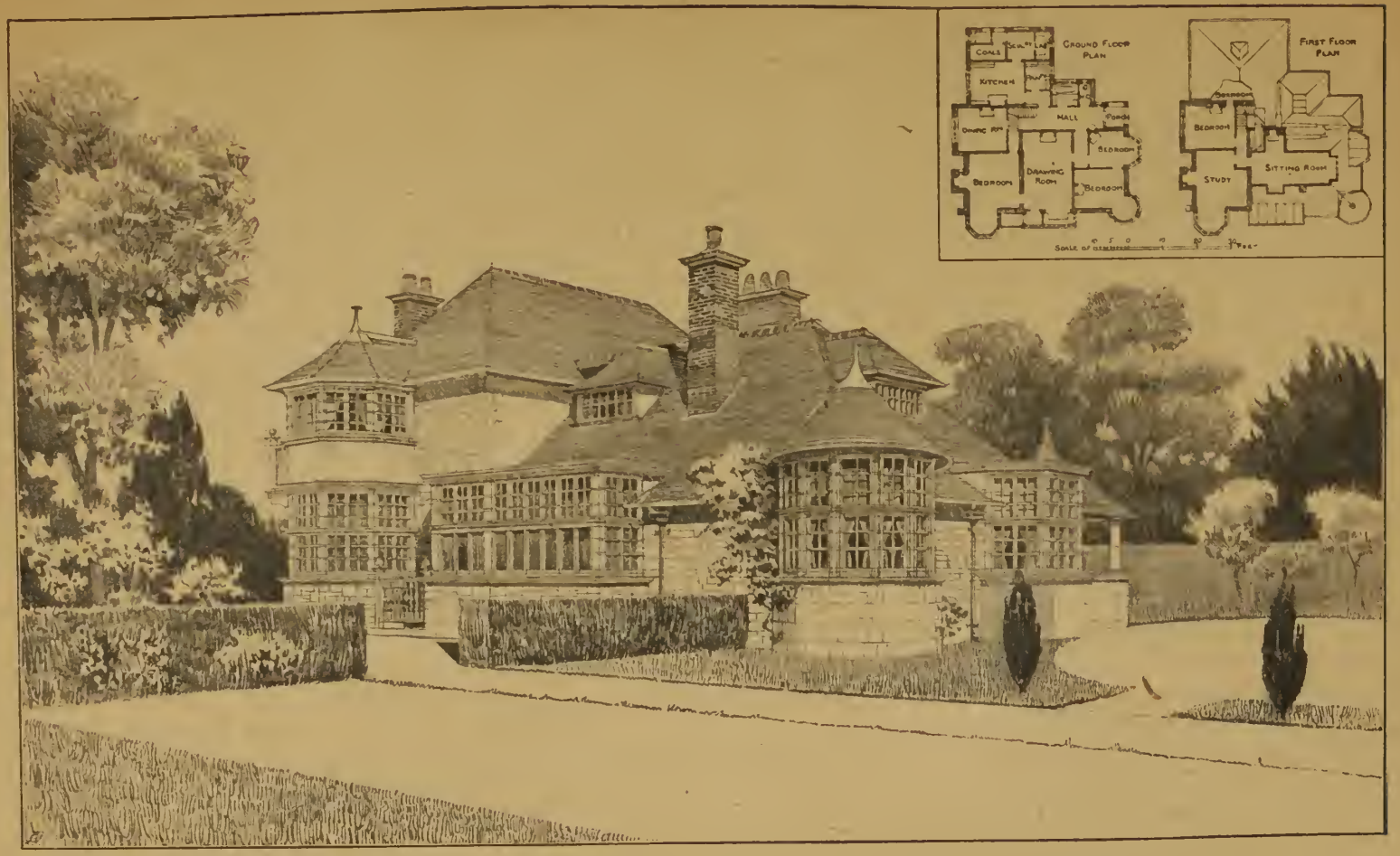
R. A. BRIGGS, ARCHITECT

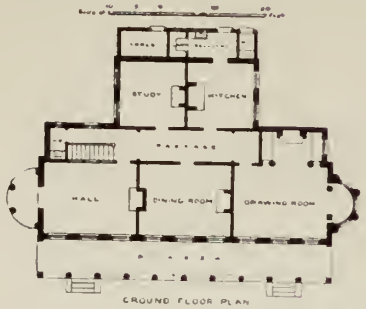
Garden Front
Bedroom
Bedroom
Bedroom
Bedroom
Bedroom
Bedroom
Bedroom
First Floor

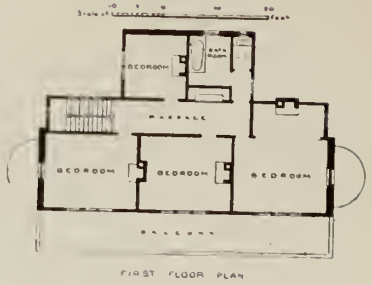
A HOUSE AT CROWBOROUGH, SUSSEX

FROM A DRAWING IN LEAD PENCIL BY

R. A. BRIGGS, ARCHITECT


GROUND FLOOR PLAN
COALS
KITCHEN
HALL
PORCH
DINING RM.
BEDROOM
DRAWING ROOM
BEDROOM
BEDROOM
FIRST FLOOR PLAN
BEDROOM
BEDROOM
STUDY
SITTING ROOM





DESIGN FOR A BUNGALOW AT THE SEASIDE, TO BE BUILT OF LOCAL STONE AND OF BRICK STUCCOED, THE ROOF TO BE COVERED WITH "ROMAN" TILES

A HOUSE IN KENT FOR THE RT. HON. HERBERT J. GLADSTONE, M.P.
THE WALLS ARE FACED OUTSIDE WITH DARK RED BRICKS RELIEVED
BY WHITE-PAINTED WOODWORK AND GREY ROUGH-CAST

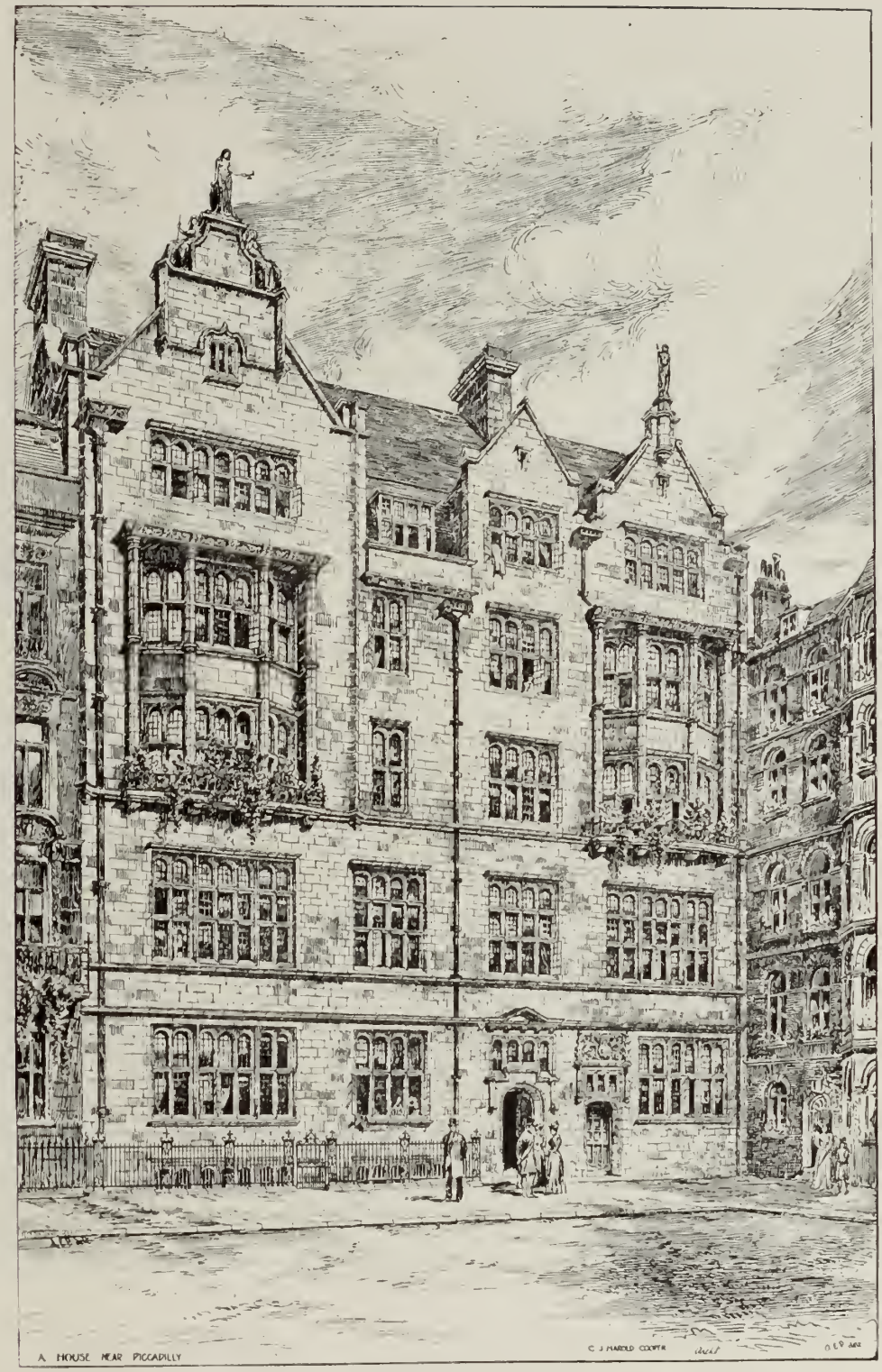
(By permission of R. L. Essex, Esq.)

NORTH AND SOUTH SIDES OF "DINCOT," STREATHAM PARK. THIS HOUSE, BUILT OF HAM HILL STONE, HAS ROUGH-CAST WALLS AND A RED-TILED ROOF

HALL AND STAIRCASE OF OAK AT
"DIXCOT," STREATHAM PARK

FIREPLACE AND FURNITURE AT
30, BUCKINGHAM GATE, LONDON

A HOUSE AT NEWMARKET, BUILT OF RED BRICKS, WITH STONE FACINGS



ORIGINAL DESIGN FOR A HOUSE NEAR PICCADILLY, BUILT OF PORTLAND STONE. THE RAIN-WATER HEADS ARE OF BEATEN LEAD, BY T. STIRLING LEE

HALL AND STAIRCASE IN A HOUSE NEAR PICCADILLY. BUILT IN PORTLAND STONE AND OAK, WITH MODELLED PLASTER CEILINGS UNDER THE GALLERIES. THE BALUSTERS REPRESENT LIFE. THE FIRST FLIGHT OF STAIRS HAS A TULIP-BULB TREATMENT; THE SECOND FLIGHT, A TREATMENT OF THISTLES, AND THE THIRD, A TREATMENT OF POPPIES. THE OAK CARVING WAS CARRIED OUT BY T. STIRLING LEE AND W. S. FRITH; WHILE THE PLASTER CEILINGS ARE THE WORK OF F. W. POMEROY

OAK STAIRCASE IN A HOUSE NEAR PICCADILLY SHOWING THE THISTLE BALUSTERS CARVED BY T. STIRLING LEE AND W. S. FRITH

A HOUSE NEAR PICCADILLY; THE BILLIARD-ROOM MANTELPIECE IN GREEN MARBLE AND SPANISH MAHOGANY. THE PANEL OF RACEHORSES, THE WORK OF A. G. WALKER, IS IN BRONZE

A BEDROOM PANELLED WITH ENGLISH OAK IN A HOUSE NEAR PICCADILLY. THE PLASTER CEILING WAS MODELLED BY T. STIRLING LEE AND W. S. FRITH, WHILE THE GRATE OF WROUGHT IRON AND BRASS WAS DESIGNED MADE AND PATENTED BY NELSON DAWSON

THE STUDY IN A HOUSE NEAR PICCADILLY; PANELLED IN OAK, WITH PAINTED WALLS CARRIED OUT BY JOHN COOKE. THE SUBJECTS OF THE PAINTED DECORATIONS ARE "LITERATURE," "MUSIC," AND "SCIENCE"

THE MORNING-ROOM, PANELLED IN CEDAR WOOD, IN A HOUSE NEAR PICCADILLY. THE CHIMNEY-PIECE IS OF RED STONE. THE SUBJECTS OF THE MURAL PAINTINGS, AS CARRIED OUT BY JOHN COOKE, REPRESENT "THE MORNING OF THE DAY," "THE MORNING OF THE YEAR," AND "THE MORNING OF LIFE"

AN OAK PANEL IN A HOUSE NEAR PICCADILLY
CARVED BY T. STIRLING LEE AND W. S. FRITH

SATINWOOD PIANO, INLAID WITH GREEN EBONY AND TULIP-WOOD. DESIGNED BY THE ARCHITECT FOR THE DRAWING-ROOM OF A HOUSE NEAR PICCADILLY

ANOTHER OAK PANEL, CARVED BY
T. STIRLING LEE AND W. S. FRITH

OAK TABLE AND CHAIR, DESIGNED BY THE
ARCHITECT FOR A HOUSE NEAR PICCADILLY

MAY L. G. COOKSEY
DESIGNER

"TRISTAN AND ISOLDE." CARTOON FOR A CIRCULAR WINDOW, TO BE TREATED IN A SCHEME OF TONES RANGING FROM BROWN AND YELLOW TO OLIVE GREEN

A HOUSE BUILT AT FOUR OAKS, WARWICKSHIRE, FOR CHARLES BRAMPTON, ESQ.
MATERIALS: ROUGH-CAST, YELLOW GUITING STONE, AND HANDMADE LEICESTERSHIRE TILES

MR. BUTLER'S HOUSE AT SUTTON COLDFIELD, WARWICKSHIRE. MATERIALS: HALF-TIMBER AND PLASTER, 2 IN. LEICESTERSHIRE BRICKS, AND HANDMADE TILES

VIEW OF THE DINING-ROOM IN A HOUSE BUILT AT BARNT GREEN, WORCESTERSHIRE, FOR FRANK RABONE, ESQ. THE PANELLING AND THE CARVED-WORK ARE IN OAK; OAK AND PLASTER HAVE BEEN USED FOR THE FRIEZE; THE ELECTRIC FITTINGS, MADE BY THE BROMSGROVE GUILD, ARE OF COPPER; AND THE FIRE PLACE IS IN RED BROMSGROVE STONE. THE TABLES AND THE CHAIRS ARE OLD

VIEW OF DINING-ROOM IN MR. BUTLER'S HOUSE AT SUTTON COLDFIELD SHOWING A PANEL OF EMBROIDERY DESIGNED AND EXECUTED BY MARY NEWILL, AND ILLUSTRATING "THE GARDEN OF ADONIS" IN SPENSER'S "FAERIE QUEENE." THE FRIEZE ABOVE THIS PANEL OF EMBROIDERY, REPRESENTING A SCENE FROM "IVANHOE," WAS PAINTED BY FRED DAVIS, R.I.

"THE GARDEN OF ADONIS"

A PANEL OF EMBROIDERY DESIGNED AND EXECUTED BY

MARY NEWILL

FOR THE DINING-ROOM ILLUSTRATED ON PAGE 80

THE TEMPLE OF VENVS
CHEERFVLNESS
COVRTESY
SHAME FASTNESS
WOMAN HOOD
AMORET
THE GARDEN OF ADONIS

ANOTHER VIEW OF THE DINING-ROOM IN MR. BUTLER'S HOUSE AT SUTTON COLDFIELD. THE FIREPLACE HAS A BORDERING OF BEATEN COPPER, DECORATED WITH FORMS EMBLEMATICAL OF FIRE SPIRITS. THE FRIEZE ABOVE IS OF ENRICHED OAK, AND THE PANEL WITHIN THE RECESS BEHIND IS IN PLASTER, MODELLED AND COLOURED BY BENJAMIN CRESWICK. THE PLASTER PANELS AND THE OAK SPLATS ABOVE THE FIREPLACE GIVE INTEREST TO THIS END OF THE ROOM. TO THE RIGHT OF THE FIREPLACE IS ANOTHER PANEL OF EMBROIDERY BY MARY NEWILL. THE FURNITURE IS OLD

PEASANT ARCHERS LED BY JOHN BALL, RETURNING FROM THE BUTTS

VIEW TOWARDS THE INGLE-NOOK IN THE HALL OF MR. CROUCH'S HOUSE AT SUTTON COLDFIELD, WARWICKSHIRE. THE SOLID CONSTRUCTIONAL BEAMS AND POSTS AND BRACKETS GIVE SIMPLICITY AS WELL AS STRENGTH. THE FRIEZE, MEASURING 14 FT. BY 3 FT. 6 IN., IS BY FRED DAVIS, R.I., AND FORMS PART OF A SCHEME ILLUSTRATING MORRIS'S "DREAM OF JOHN BALL." THE UPPER PORTION OF THE HALL IS IN OAK AND PLASTER, WHILE THE LOWER PART IS BUILT OF RED SAND-FACED BRICKS FROM LEICESTERSHIRE, VERY RICH AND VARIED IN COLOUR. THE GLASS WINDOWS ON EACH SIDE OF THE INGLE, BY MARY NEWILL, REPRESENT JOHN BALL AND WAT TYLER

HALL IN A HOUSE BUILT AT HANDSWORTH WOOD, STAFFORDSHIRE, FOR ALFRED CONSTANTINE, ESQ. ALL THE EXPOSED WOODWORK IS IN OAK, SLIGHTLY DARKENED, WAXED, AND POLISHED. THE FRIEZE BY FRED DAVIS, R.I., ILLUSTRATES A HUNTING SCENE AND "THE FEAST OF THE PEACOCK"

DINING-ROOM IN THE HOUSE BUILT AT HANDSWORTH WOOD FOR ALFRED CONSTANTINE, ESQ. WITH A FIREPLACE OF HAMMERED COPPER AND A MANTELPIECE OF CARVED OAK. THE OAK WOODWORK, SLIGHTLY DARKENED IN TONE BY EXPOSURE TO THE LIGHT, IS DULL WAXED AND POLISHED. THE FURNITURE WAS DESIGNED BY THE ARCHITECTS

DINING-ROOM FIREPLACE IN A HOUSE AT HANDSWORTH WOOD, WITH A PANEL IN COLOURED PLASTER BY BENJAMIN CRESWICK, AND A BORDER OF LARGE GREEN TILES BY VAN STRATEN. THE FRIEZE, THE CURB, AND THE POSTS ARE OF OAK

RECESS AT THE END OF THE DINING-ROOM IN MR. CROUCH'S HOUSE AT SUTTON COLDFIELD· RED LEICESTERSHIRE BRICKS HAVE BEEN USED FOR THE LOWER PART OF THE WALLS; THE HOOD TO THE FIREPLACE, DECORATED WITH A VIKING'S GALLEY IN LOW RELIEF, IS OF HAMMERED COPPER; AND THE COPPERWORK IS SURROUNDED BY PLAIN SPLATS OF· OAK CONTAINING PANELS OF TAPESTRY

FORGED IRON GATE TO PALACE GATE HOUSE, KENSINGTON. THIS GATE WAS NOT MADE IN THE USUAL MODERN MANNER BY SCREWING OR FITTING TOGETHER A NUMBER OF SMALL PIECES; IT WAS FORGED THROUGHOUT IN THE THIRTEENTH CENTURY MANNER

FIREPLACE END OF A DRAWING-ROOM, FURNISHED AND DECORATED FOR J. S. HENRY, ESQ. THE MANTELPIECE AND THE PANELLING ARE PAINTED IVORY-WHITE; THE WALL FILLING IS IN SILK TAPESTRY, HAVING DEEP RICH TONES OF RED AND ORANGE; THE FRIEZE IS STENCILLED. THE THREE LOWER SHELVES IN THE MANTELPIECE AND THE ARCHED RECESS ABOVE THE CENTRAL ONE ARE IN POLISHED MAHOGANY, AND THE SETTEE AND THE CHAIRS, MADE ALSO OF MAHOGANY, ARE UPHOLSTERED IN MAUVE SILK WITH APPLIQUÉ DECORATION

END OF THE SAME DRAWING-ROOM. THE MAHOGANY FURNITURE IS INLAID WITH PEWTER AND VARIOUS WOODS; THE CABINET FITTINGS ARE MADE OF COPPER, AND THE CHAIRS ARE COVERED WITH MAUVE SILK ENRICHED WITH A DESIGN IN APPLIQUÉ BY MRS. G. M. ELLWOOD

MAHOGANY SCREEN, WRITING-TABLE AND CHAIR. THE SCREEN PANELS ARE IN LEADED GLASS AND COPPER. THE CHAIR IS INLAID WITH PEWTER AND HAS BURNISHED COPPER PANELS

MUSIC CABINET INLAID WITH PEWTER AND WITH GREEN AND YELLOW WOODS. IT HAS SPRING DOORS AND COPPER HANDLES AND LOCK PLATES

MAHOGANY CHAIR, COVERED WITH GREY CLOTH. THE APPLIQUÉ WORK IN ORANGE, RED, AND GREEN WAS DESIGNED AND EXECUTED BY MRS. ELLWOOD

DECORATIVE FITMENT, SHOWING A MAHOGANY TABLE HAVING A BURNISHED COPPER TOP, AN INLAID CHAIR WITH A STENCILLED DECORATION ON GREY CLOTH, AND A STOOL UPHOLSTERED IN MAUVE VELVET

ELECTRIC LAMP, IN HAMMERED COPPER AND TRANSLUCENT ENAMELS. MADE FOR A ROOM 20 FT. HIGH. THE ENAMELS ARE BRIGHT RUBY, TOPAZ AND SAPPHIRE

HALL LAMP OF GOLDEN BROWN COPPER, WITH THREE ELECTRIC LIGHTS. THE BOSSES OF TRANSLUCENT ENAMEL ARE IN RICH BROKEN SHADES OF GREEN, OF GOLD AND OF BLUE

"A SEA IDYLL"

A PANEL OF STAINED GLASS DESIGNED BY

H. GRANVILLE FELL

STENCIL DESIGNS FOR CUSHION COVERS OR SMALL TABLE-COVERS

SIDEBOARD OF OAK, FUMIGATED AND WAX POLISHED, WITH INLAYS OF EBONY AND PEWTER. THE INLAYS OF ORANGE BLOSSOM AND FRUIT WERE DESIGNED BY CHRISTINE ANGUS

DOUBLE WRITING-TABLE, MADE OF OAK SLIGHTLY FUMIGATED AND WAX POLISHED, WITH INLAYS OF PEWTER AND EBONY

"WATER BABIES"

DESIGN FOR A BAND OF ORNAMENT TO BE USED FOR THE DECORATION OF A ROOM, AS SHOWN IN THE ILLUSTRATION ON PAGE 101

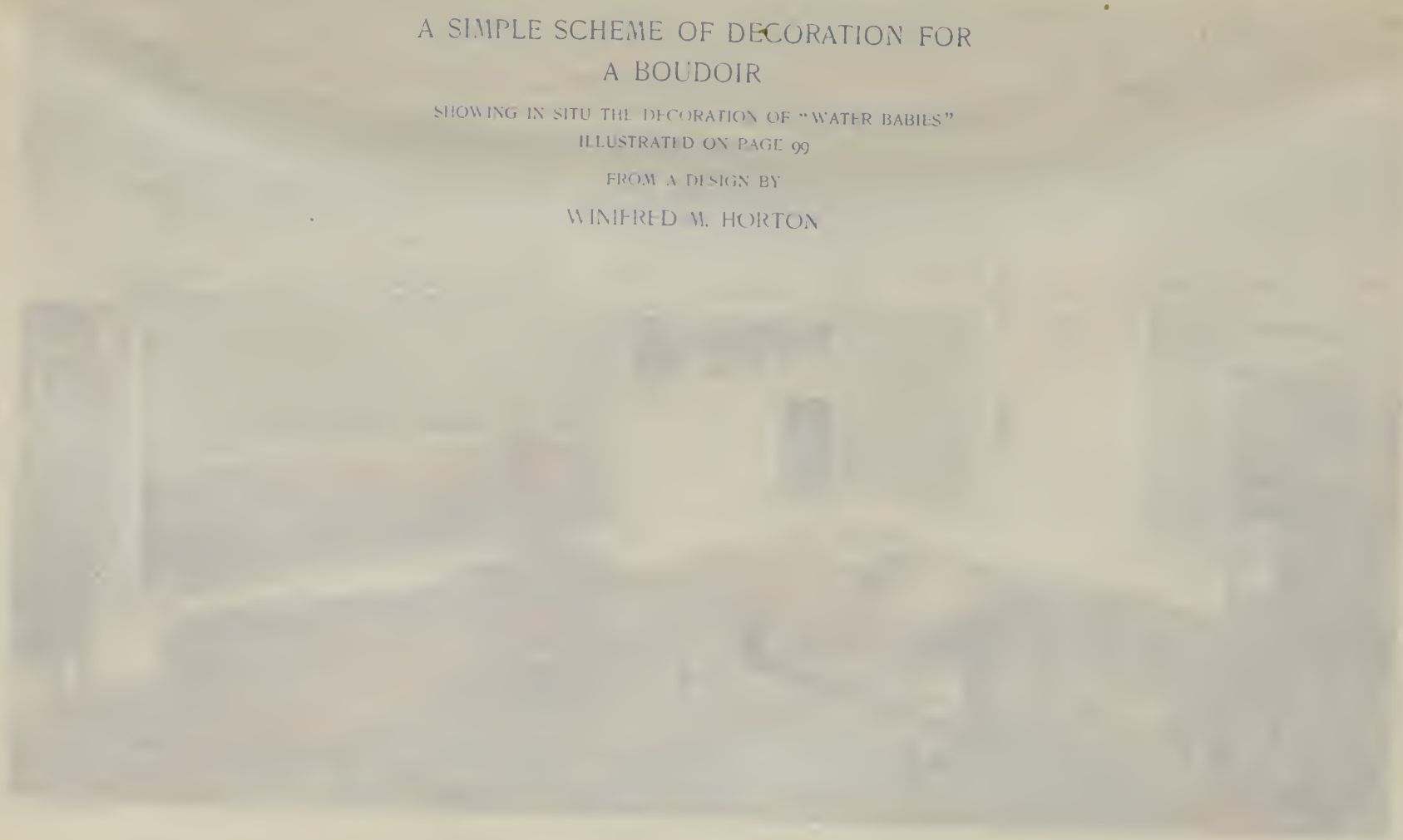
BY WINIFRED M. HORTON

STENCILLED FRIEZE FOR A NIGHT NURSERY

FROM THE DESIGN BY

FLORENCE H. LAVEROCK

WE FACE WITH
AND SPREAD THE LONG BACK PAS
E UP TO BED
AND IN THE MORNING CHEERFUL RISE TO DO OUR DAILY EXERCISE



A SIMPLE SCHEME OF DECORATION FOR A BOUDOIR

SHOWING IN SITU THE DECORATION OF "WATER BABIES"
ILLUSTRATED ON PAGE 99

FROM A DESIGN BY

WINIFRED M. HORTON

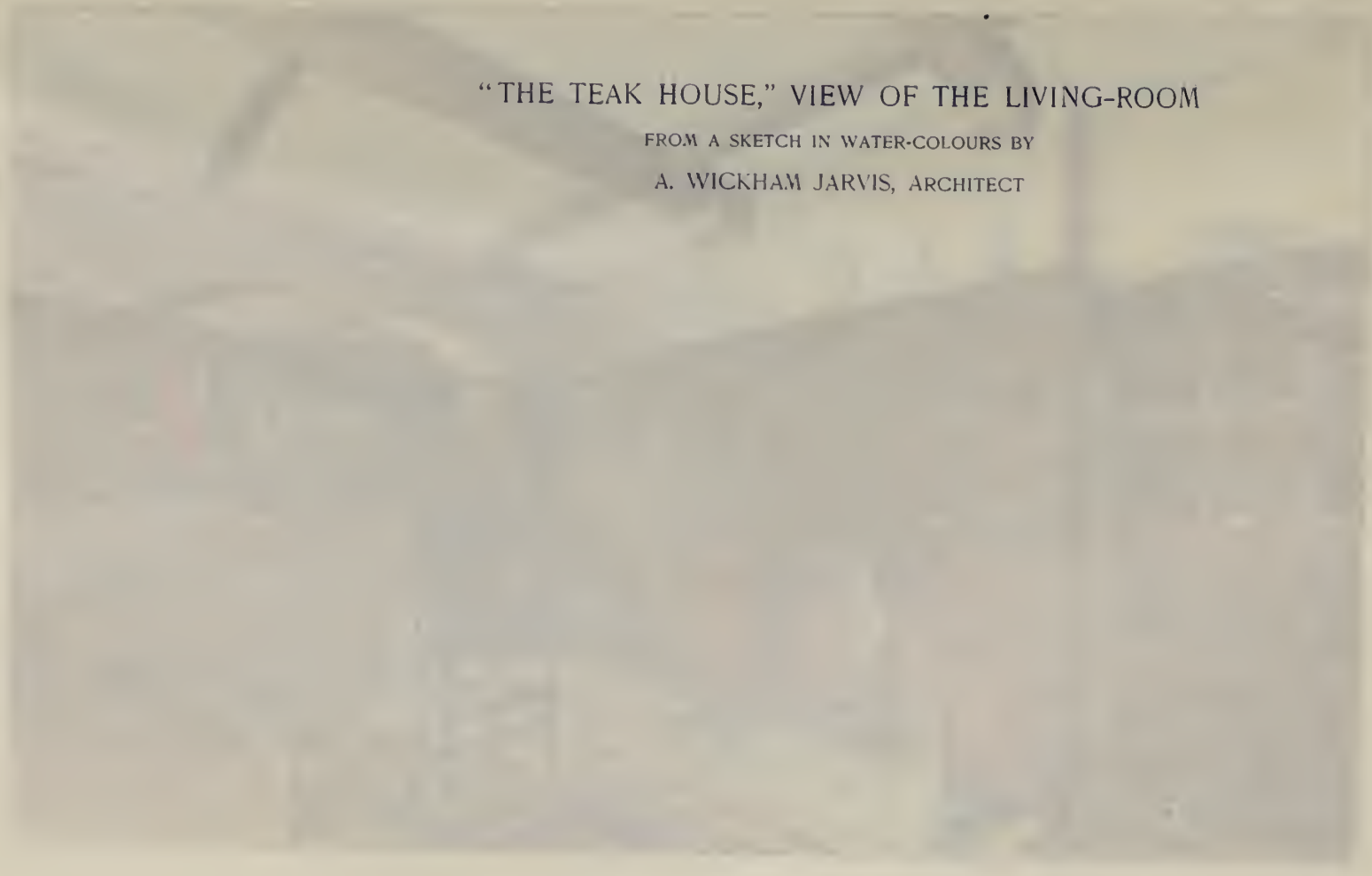
ALMSHOUSES AT HARBORNE, BIRMINGHAM. THE MATERIALS USED ARE RED SAND-FACED LEICESTER BRICKS FOR THE LOWER PARTS OF THE FRONTS, AND DELICATELY COLOURED ROUGH-CAST FOR THE UPPER PARTS. THE ROOFS ARE TILED, AND ALL THE HALF-TIMBER WORK IS IN OAK. THE ARRANGEMENT IS EASILY DISCERNIBLE FROM THE ILLUSTRATION, EACH BLOCK BEING DIVIDED INTO FOUR HOUSES OF TWO ROOMS EACH. THE CONVENIENCES ARE ALL APPROACHED FROM A COVERED CORRIDOR ON THE GROUND FLOOR

SELWYN IMAGE
DESIGNER

DESIGN FOR DOMESTIC STAINED GLASS
104

DESIGN FOR DOMESTIC STAINED GLASS

HOUSE AT BRANKSOME, FRONT TOWARDS THE SEA. MATERIALS: LIGHT SEA-GREEN SLATES, CUT TO A VERY SMALL SIZE. THE HALF-TIMBER IS OF SOLID OAK, SLIGHTLY OILED, AND THE SEA AIR HAS ALREADY TONED IT TO A SPLENDID SILVER GREY THAT HARMONISES WELL WITH THE ROUGH-CAST. THE DRESSINGS TO THE WINDOWS, ETC., ARE DOULTING STONE HAVING A YELLOWISH COLOUR, WHILE THE STONE OF THE TERRACE IS GREY PURBECK, ROUGHLY HEWN

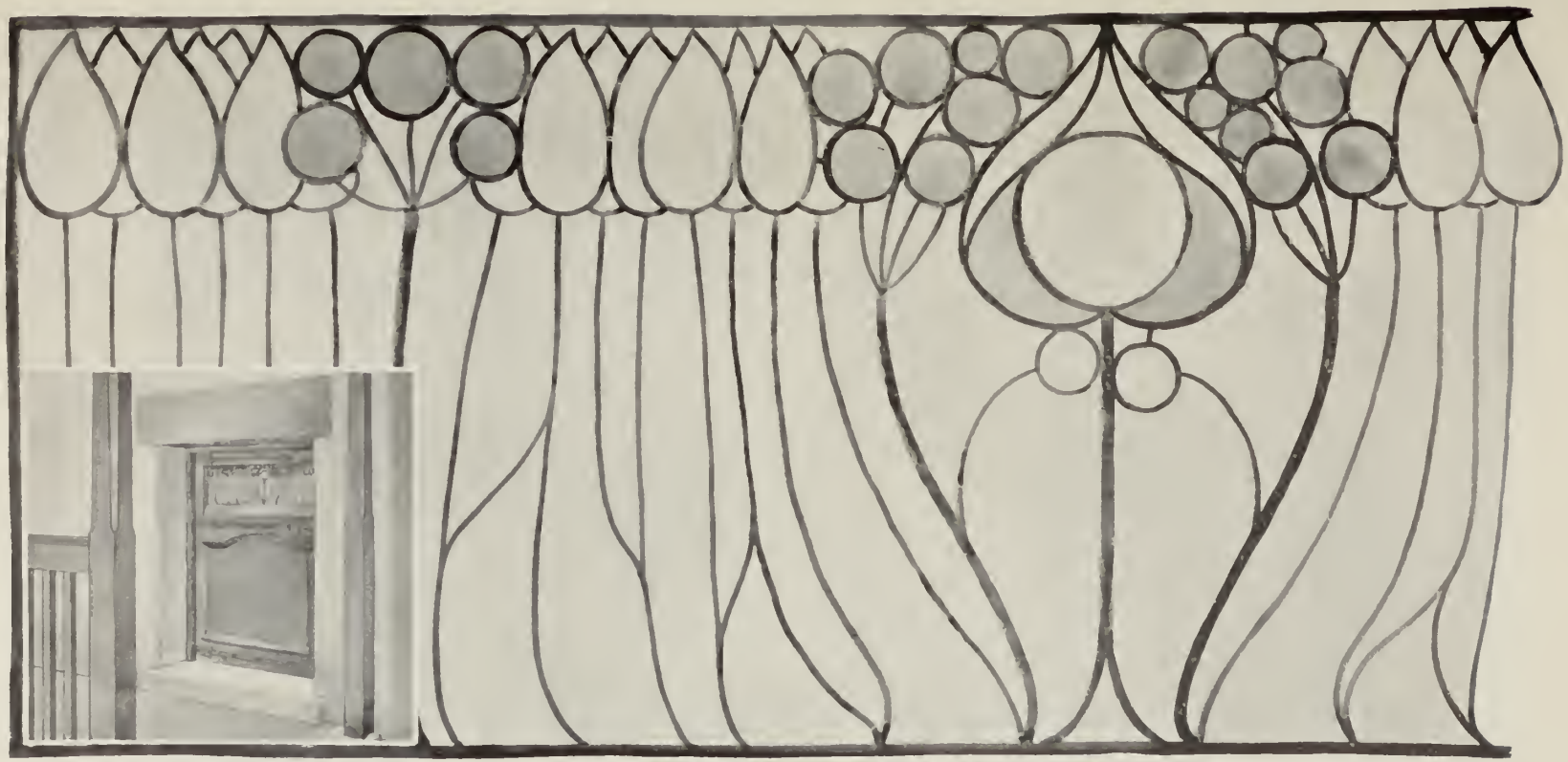


"THE TEAK HOUSE," VIEW OF THE LIVING-ROOM

FROM A SKETCH IN WATER-COLOURS BY

A. WICKHAM JARVIS, ARCHITECT

THE·TEAK·HOUSE
THE·LIVING·ROOM



DETAILS OF LEAD GLAZING IN THE ENTRANCE DOOR OF THE SAME HOUSE THE GLASS EMPLOYED HAS VARIOUS SHADES OF OPAL AND OF PRIOR'S GREENS. THE SMALL ILLUSTRATION SHOWS IT IN SITÛ

THE DINING-ROOM IN A STUDIO FLAT. ALL THE WOODWORK IS DARK-STAINED PINE, BEESWAXED; THE GREY-BROWN PAPER OF THE WALLS CONTRASTS PLEASANTLY WITH THE WHITE FRIEZE AND CEILING; THE OVAL BALLS AND OTHER DECORATIONS ARE OF PURPLE ENAMELLED GLASS. THE GENERAL EFFECT AIMED AT IS A RICH BUT SUBDUED BACKGROUND, AS A SETTING FOR THE RICHER TABLE WITH ITS FLOWERS AND ITS HOSPITALITIES. THE LIGHT IS ARRANGED SO THAT IT FALLS ON THE TABLE, WHILE THE LIGHTS THEMSELVES ARE HIGH ENOUGH TO BE WELL ABOVE THE EYE-LINE OF A PERSON SEATED

ANOTHER VIEW OF THE DINING-ROOM IN THE SAME STUDIO FLAT

IN A STUDIO FLAT. FOUR POST BED OF HARDWOOD, ENAMELLED WHITE, AND HAVING EMBROIDERED WHITE HANGINGS WITH PURPLE SILK APPLIED. ON THIS SILK FIGURE DESIGNS ARE WORKED AND ENRICHED WITH COLOURED STONES. THE WALLS AND WOODWORK ARE IN ONE TONE OF WHITE, RELIEVED BOTH BY GREEN PANELS IN THE BROAD FRIEZE RAIL, AND ALSO BY RICHLY EMBROIDERED BED-HANGINGS AND WINDOW CURTAINS, AS WELL AS BY GLASS JEWELS IN THE ORNAMENT OF THE BED, THE MIRROR, AND THE WARDROBE

PART OF THE DRAWING-ROOM IN A STUDIO FLAT. IN THIS ROOM THE WALLS ARE COVERED WITH SLIGHTLY GREY CANVAS; ALL THE WOODWORK IS ENAMELLED WHITE. AROUND THE ROOM, IN THE DEEP FRIEZE RAIL, PAIRS OF RICHLY DESIGNED PURPLE PANELS ARE SET AND DECORATED WITH COLOURED STONES. THE CARPET IS A BEAUTIFUL GREY. THE HANGING LAMPS AT THE FOUR CORNERS OF THE ROOM ARE MADE OF SILVER, PROFUSELY SET WITH PURPLE GLASS ORNAMENTS. THE WHITE WRITING CABINET, DECORATED WITH PANELS AND LOCK-PLATES OF BEATEN SILVER, HAS ROSE-COLOURED JEWELS ON THE OUTSIDE, AND FOUR PAINTED PANELS WITHIN

SHOWING THE FIREPLACE END OF THE SAME DRAWING-ROOM. THE MANTELPIECE IN WHITE ENAMELLED WOOD HAS SOME QUAINT AND ATTRACTIVE RECESSES FOR BOOKS AND ORNAMENTS; THE GRATE IS OF POLISHED STEEL, WITH HOBS AND BACK OF WHITE CEMENT; AND THE HIGH BROAD FENDER, MADE OF LEAD AND HAVING BRIGHT GREEN ORNAMENTS, IS DESIGNED TO FORM A COSY SEAT ON EITHER SIDE. THE "LUG" CHAIR IS WHITE, WITH GREY UPHOLSTERING.

A PART OF THE SAME DRAWING-ROOM. THE BOOKCASE IS IN WHITE ENAMELLED WOOD WITH PANELS OF CLEAR AND WHITE GLASS. THE GENERAL WHITENESS OF THE ROOM CREATES A FEELING OF FRESHNESS WHICH IS NEVER MONOTONOUS BECAUSE OF THE FREE USE MADE OF BRIGHT SPOTS OF COLOUR IN THE ORNAMENTS

A BEDROOM. THE WALLS ARE LIME-WASHED WHITE; THE FURNITURE IS STAINED DARK, AND ALL THE WHITE HANGINGS ARE ENRICHED WITH PINK AND GOLD EMBROIDERIES

A BEDROOM

THE STUDIO. THE FRIEZE, A MURAL PAINTING UPON PLASTER, IS IN TONES OF BLACK AND RED; THE FURNITURE IS PAINTED DARK, AND THE LOWER PARTS OF THE WALLS ARE COVERED WITH BROWN PAPER

A DINING-ROOM. THE FURNITURE IS DARK, THE WALLS ARE COVERED WITH BROWN PAPER, AND THE FRIEZE OF MERMAIDS IS PAINTED ON INGRAINED PAPER IN TONES OF PURPLE AND YELLOW

A NIGHT NURSERY. THE WALLS ARE LIME-WASHED WHITE, THE HANGINGS ARE WHITE AND GREEN, AND THE FURNITURE WHITE. THE FRIEZE OF DAISIES AND LITTLE CHILDREN IS PAINTED IN A SCHEME OF GREEN AND WHITE

THE VIRGIN AND CHILD. A DECORATIVE PANEL IN IVORY, GESSO, AND MOTHER-OF-PEARL. THREE KINDS OF PEARL SHELL HAVE BEEN USED. A LIGHT-COLOURED SHELL FOR THE CHILD'S ROBE, THE DRESS OF THE VIRGIN, THE NIMBUS AND THE DOVE, GIVING A QUALITY OF IRIDESCENT COLOUR QUITE IMPOSSIBLE TO ATTAIN IN ANY OTHER MATERIAL. THE VIRGIN'S CLOAK IS OF BLUE SHELL, AND EACH PIECE HAS BEEN SO CAREFULLY SELECTED THAT THE NATURAL MARKINGS SUGGEST A PATTERN, AND GIVE THE APPEARANCE OF A RICH BROCADE. IVORY OF THE SAME THICKNESS AS THE SHELL IS THE SUBSTANCE UPON WHICH THE HEADS AND HANDS ARE PAINTED IN POTTERY COLOURS; GILDED GESSO, MODELLED IN VERY LOW RELIEF, HAS BEEN USED FOR THE BACKGROUND, THE GOLD BEING TONED DOWN WITH TRANSPARENT COLOUR. A RAISED LINE OF GESSO OUTLINES THE FIGURES, AND MARKS THE FOLDS OF THE DRAPERY

PANEL IN SECTILE MOSAIC OF MOTHER-OF-PEARL. THE PIECES OF THE WINGS WERE SAWN OUT OF SOLID WHITE SHELL, THEN INSET WITH PIECES OF BLUE AND PINK PEARL

DECORATIVE PANEL FOR A FIREPLACE

IN GREEN SHELL AND MOTHER-OF-PEARL

DESIGNED AND CARRIED OUT BY

FREDERICK MARRIOTT

HOUSE AT MILFORD. BUILT IN RED BRICK AND TILE, WITH DARK ROOFS AND BRIGHT RED TILE-HUNG WALLS TO THE UPPER STOREY. THE GABLES ARE IN WHITE PLASTER, AND SOME OF THE WINDOWS, AS IN THE PORCH, ARE OF RICH YELLOW-BROWN STONE

HIGHCROFT, HARROW WEALD. SITUATED IN THE HILLY COUNTRY ABOVE BUSHEY. THE WALLING GENERALLY IS IN WHITE ROUGH-CAST, THE UPPER PART HUNG WITH TILES COURSED IN ORNAMENTAL BANDS. THE EXPOSED POSITION OF THE HOUSE COMPELLED MUCH CARE IN ARRANGEMENT TO KEEP THE ROOMS DRY AND WARM. THE CHIMNEYS ARE UPON INSIDE WALLS, AND ALL THE MANY ROOMS HAVE THEIR FLUES CONCENTRATED INTO THREE STACKS

HOUSE AT HARROW. IT IS BUILT OF RED BRICKS, WITH DARK TILES ON THE ROOFS, AND BRIGHT TILES ON THE UPPER WALLS. THE HOUSE IS UNUSUALLY SPACIOUS, OWING IN GREAT MEASURE TO ITS LARGE SIMPLICITY OF ROOFING

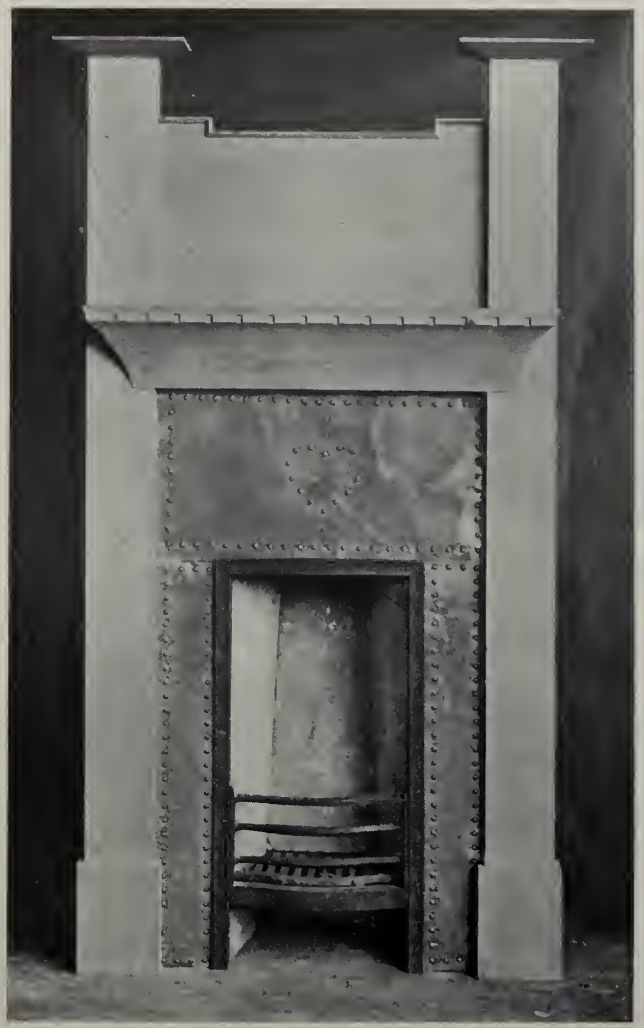
TOYS HILL, KENT

(By permission of Miss Fowler

THE HALL, TOYS HILL, KENT. THE PANELLING AND FLOOR ARE OF WAINSCOT OAK, AND THE STAIRS WERE BUILT UP WITH OLD BALUSTERS. THE MATERIALS USED IN THE BUILDING OF THE HOUSE WERE LYMPSFIELD COURSED RAG-STONE AND HOWLEY PARK STONE, THE FIRST HAVING A RICH YELLOW TONE, THE OTHER A STRONG GREY

ENTRANCE HALL IN THE HOUSE AT MILFORD. THE WALL FRAMINGS AND THE FLOOR ARE EXECUTED IN WAINSCOAT OAK, FUMED DARK AND WAXED; THE CEILINGS ARE IN MODELLED PLASTER FINISHED WHITE. THIS IS ONE OF A SUITE OF FIVE LARGE ROOMS TREATED IN A SIMILAR WAY. THE SAME TREATMENT IS EXTENDED TO THE GALLERY AND ALL THE PASSAGES ON THE FIRST FLOOR. THOUGH COSTLY IN THE FIRST INSTANCE, IT IS A TREATMENT THAT WEARS ADMIRABLY, ITS DECORATIVE EFFECT IMPROVING WITH EACH ADDITIONAL YEAR OF AGE

CHIMNEYPIECE. THE WOODWORK IS PAINTED IN IVORY WHITE, THE CENTRAL PANEL IS IN DELICATE GREENS AND BLUES WITH RELIEF OUTLINES IN GOLD AND PLATINUM



CHIMNEYPIECE IN BASS-WOOD, STAINED DARK BLUE. THE GRATE, SURROUNDED BY PLATES OF BRASS, IS OF CAST IRON

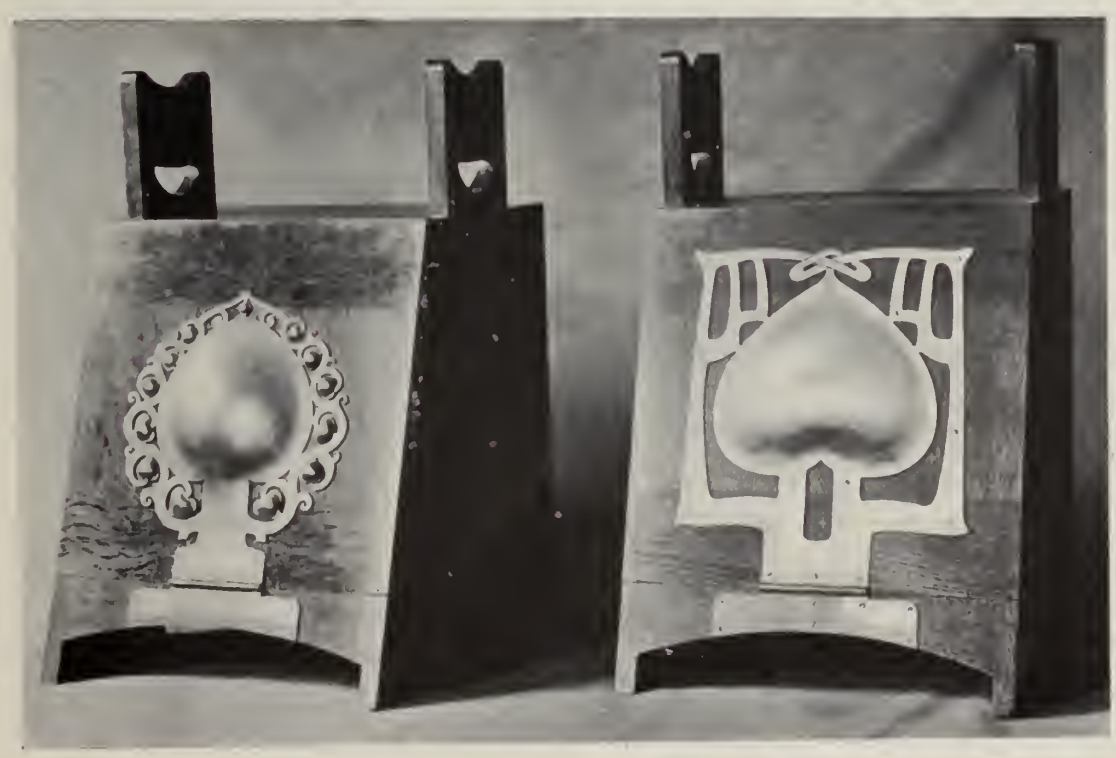
WHITE DOOR WITH A DECORATIVE PANEL. THE IVORY COLOUR IS CARRIED INTO THE WATER. THE SHIP AND ITS SAILS ARE OUTLINED IN FLAT LINES OF PLATINUM FOIL

LINEN PRESS IN BASS-WOOD, STAINED DARK GREEN. THE HINGES AND ESCUTCHEONS ARE STEEL, HAMMERED AND PIERCED. THE CARVED ROUNDELS IN THE CORNICE ARE PICKED OUT WITH DEEP RED AND BLUE

FANLIGHT OVER A DOOR, CARRIED OUT ENTIRELY IN WHITE GLASSES OF VARIOUS TEXTURES. THE SKY IS OF CROWN GLASS, WITH THE "BULLIONS" LEFT IN; THE ROUNDED CORNERS ARE FORMED, NOT BY PAINTING, BUT BY CARRYING THE LEAD ROUND

A ROOM. THE WOODWORK IS PAINTED IN IVORY COLOUR, LIKE THE FRIEZE AND CEILING; THE WALLS ARE HUNG WITH AMETHYST COLOURED CANVAS; THE CARPET IS A SOFT SAFFRON RED

DISH IN HAMMERED COPPER



HANDMADE COAL BOXES IN OAK: THE ONE STAINED GREEN, THE OTHER A DARK INDIGO BLUE. THE HINGES, SLIGHTLY POLISHED, ARE IN COPPER AND GILDING METAL

AN EMBROIDERED WINDOW CURTAIN AND A LINEN
WORKBAG EMBROIDERED WITH CREWEL WORK

A WINDOW CURTAIN EMBROIDERED ON LINEN, WITH PINK, PURPLE AND GREEN WOOLS. THE UPPER ILLUSTRATION REPRESENTS A CUSHION COVER, EMBROIDERED ON DARK, UNBLEACHED LINEN, WITH MICHAELMAS DAISIES

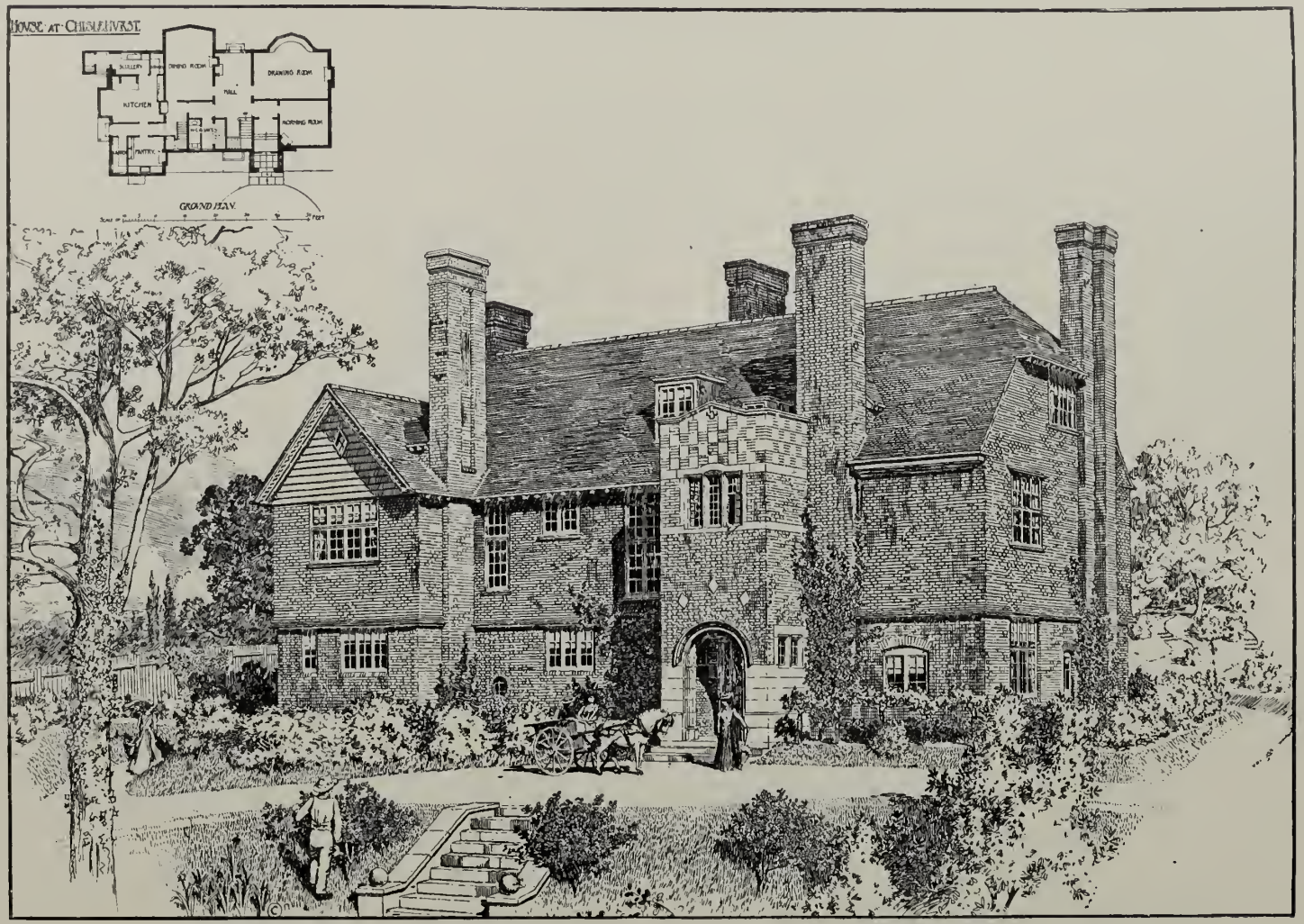
THE ENTRANCE PORCH, "GLEBELANDS," WOKINGHAM

THE MORNING ROOM BAY, "GLEBELANDS," WOKINGHAM

"GLEBELANDS," WOKINGHAM

ROOM AT BULLER'S WOOD, PANELLED IN WHITE. THE FRIEZE, CEILING AND CARPETS ARE BY WILLIAM MORRIS. IN THE FRIEZE ARE DELICATE SHADES OF GREEN, RED AND YELLOW; THE DELICATE PATTERNS ON THE CEILING RIBS ARE PAINTED A PALE YELLOW-BROWN

"STEEP HILL," JERSEY. A COUNTRY HOUSE, WITH WHITE ROUGH-CAST WALLS, GREEN SHUTTERS AND RED TILE ROOF. THE PORCH, BUILT OF GRANITE, HAS A DOME OF CAST LEAD



HOUSE AT CHISLEHURST, IN STONE, RED BRICK, AND TILES

D. B. NIVEN AND HERBERT WIGGLESWORTH
ARCHITECTS

HOUSE AT BROMLEY, KENT, BUILT OF BRICK AND WHITE ROUGH-CAST, WITH A ROOFING OF RED TILES

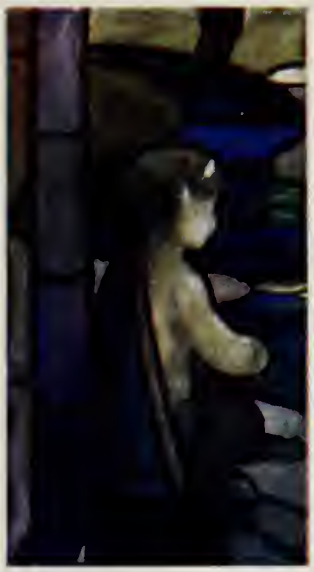
(From a Drawing by F. L. B. Griggs)

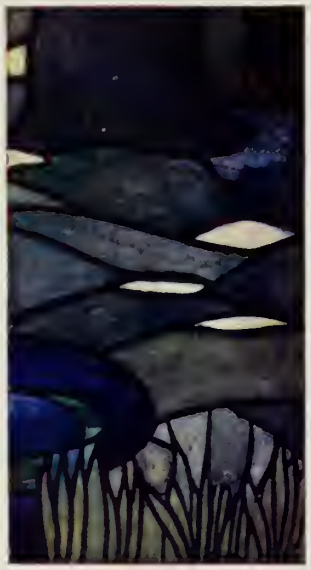
DESIGNS FOR NURSERY PANELS, TO BE CARRIED OUT EITHER BY PROCESS IN THREE COLOURS, OR PAINTED BY HAND DIRECT UPON THE PANELS

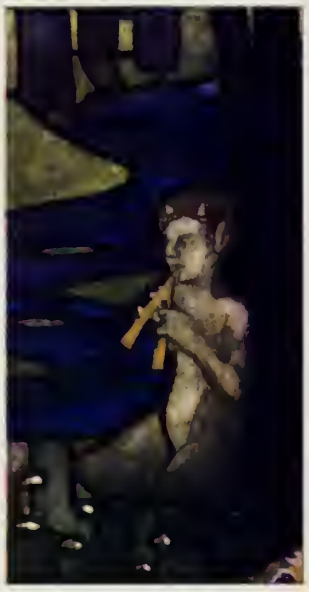
"WHEN PAN AND ALL THE WORLD WERE YOUNG"

TWO THREE-LIGHT WINDOWS REPRESENTING "NIGHT" AND "DAY"
DESIGNED AND EXECUTED BY

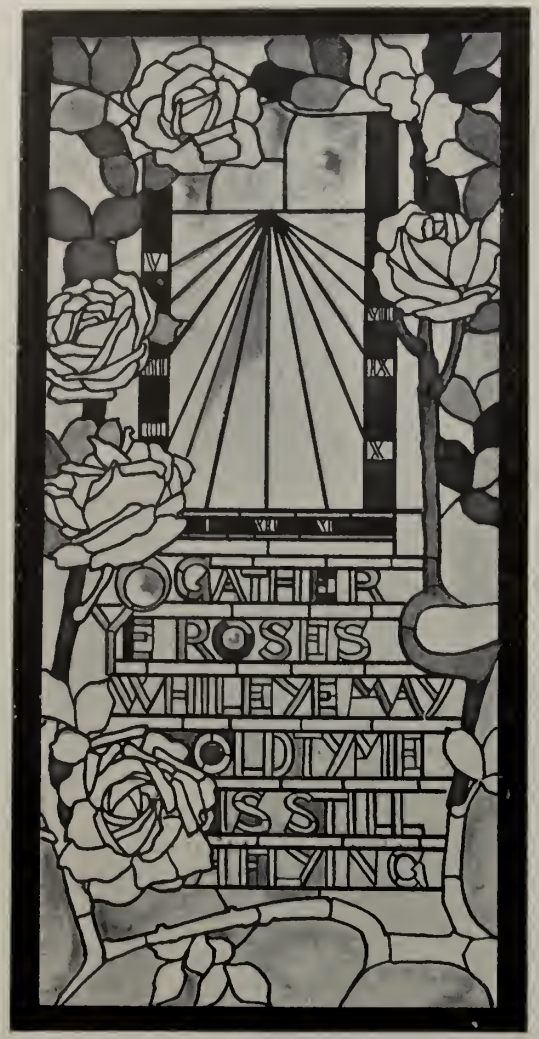
OSCAR PATERSON



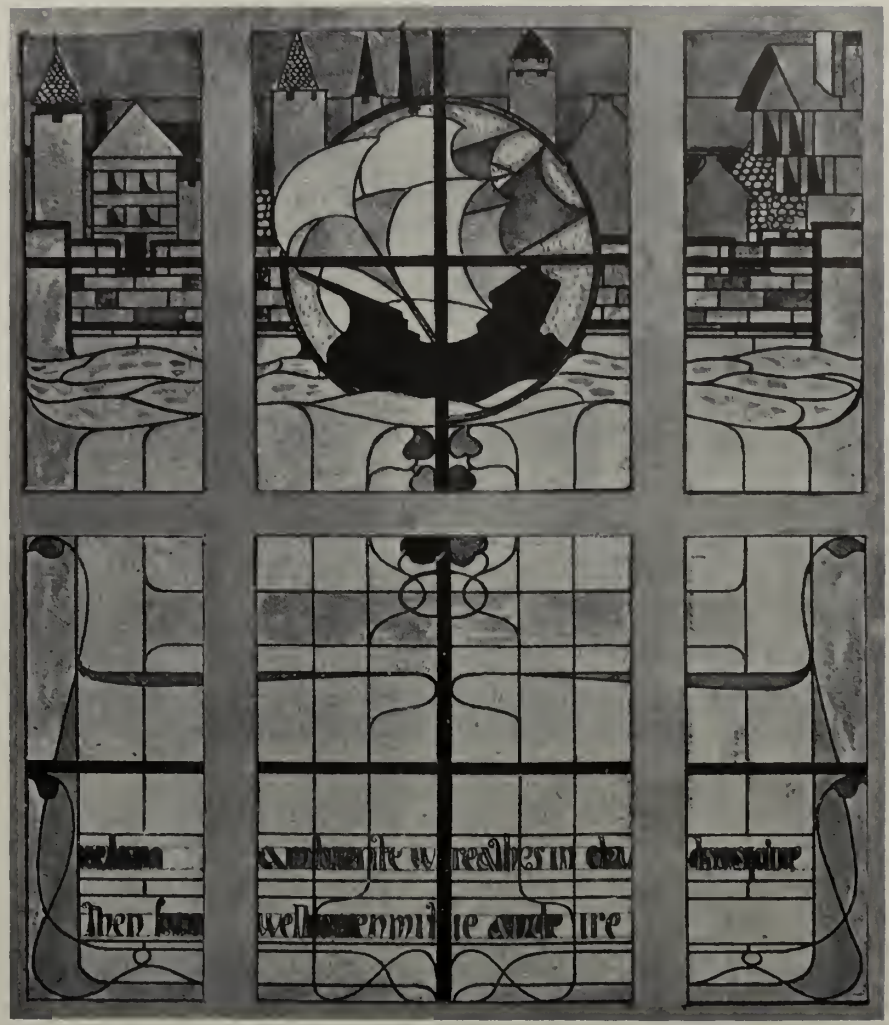




WINDOW REPRESENTING A SCENE FROM THE "MORTE D'ARTHUR." THE SCHEME OF COLOUR RANGES FROM BLACK TO GREY AND WHITE. THE GLASS, WHICH VARIES MUCH IN TEXTURE, IS NEARLY ALL TRANSPARENT. AT THE FIRST GLANCE, WHEN SEEN AGAINST THE LIGHT, THE PICTURE IS NOT "READABLE," BUT GRADUALLY IT BECOMES SO. THE PATTERN, HERE AND THERE, IS ETCHED WITH ACID



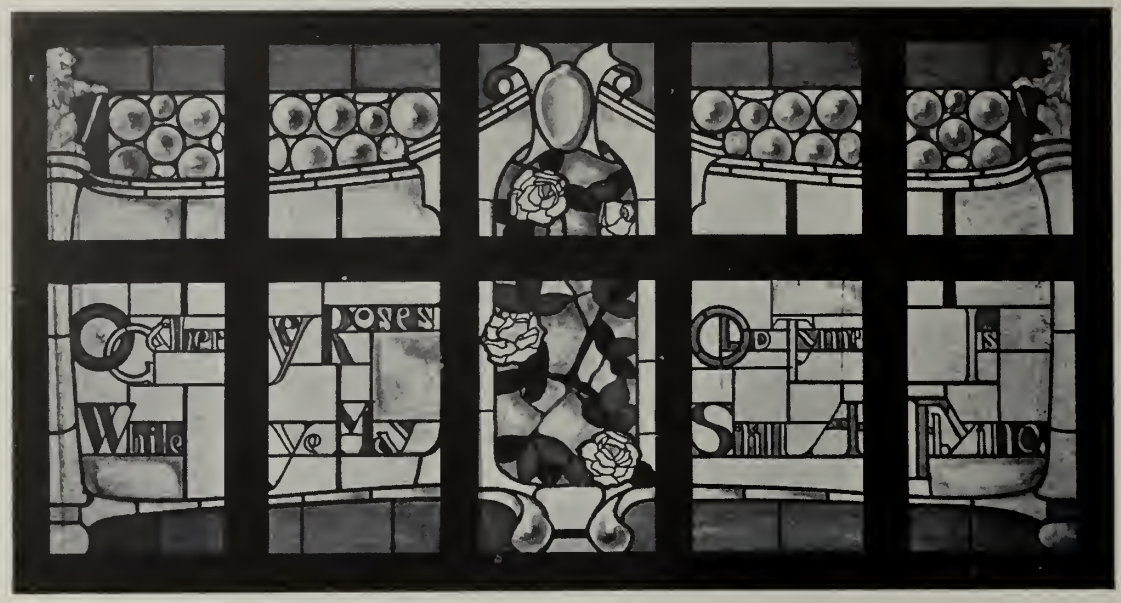
WINDOW ALL IN LEADWORK. THE GENERAL EFFECT IS SILVERY, RELIEVED IN PARTS BY BLACK AND GREEN THE SUNDIAL TELLS THE TIME WITHIN THE ROOM



DESIGN FOR WINDOW OF A CLUB SMOKE ROOM. THE SKY A FLAT YELLOW; THE GALLEY A DARK GREEN. OTHERWISE THE COLOUR-SCHEME IS WHITE AND SILVERY, WITH DIFFERENCES OF TEXTURE

LEADED WINDOW, WITH THE PATTERN ETCHED HERE AND THERE, AS ON THE CROWN AND SHIELD

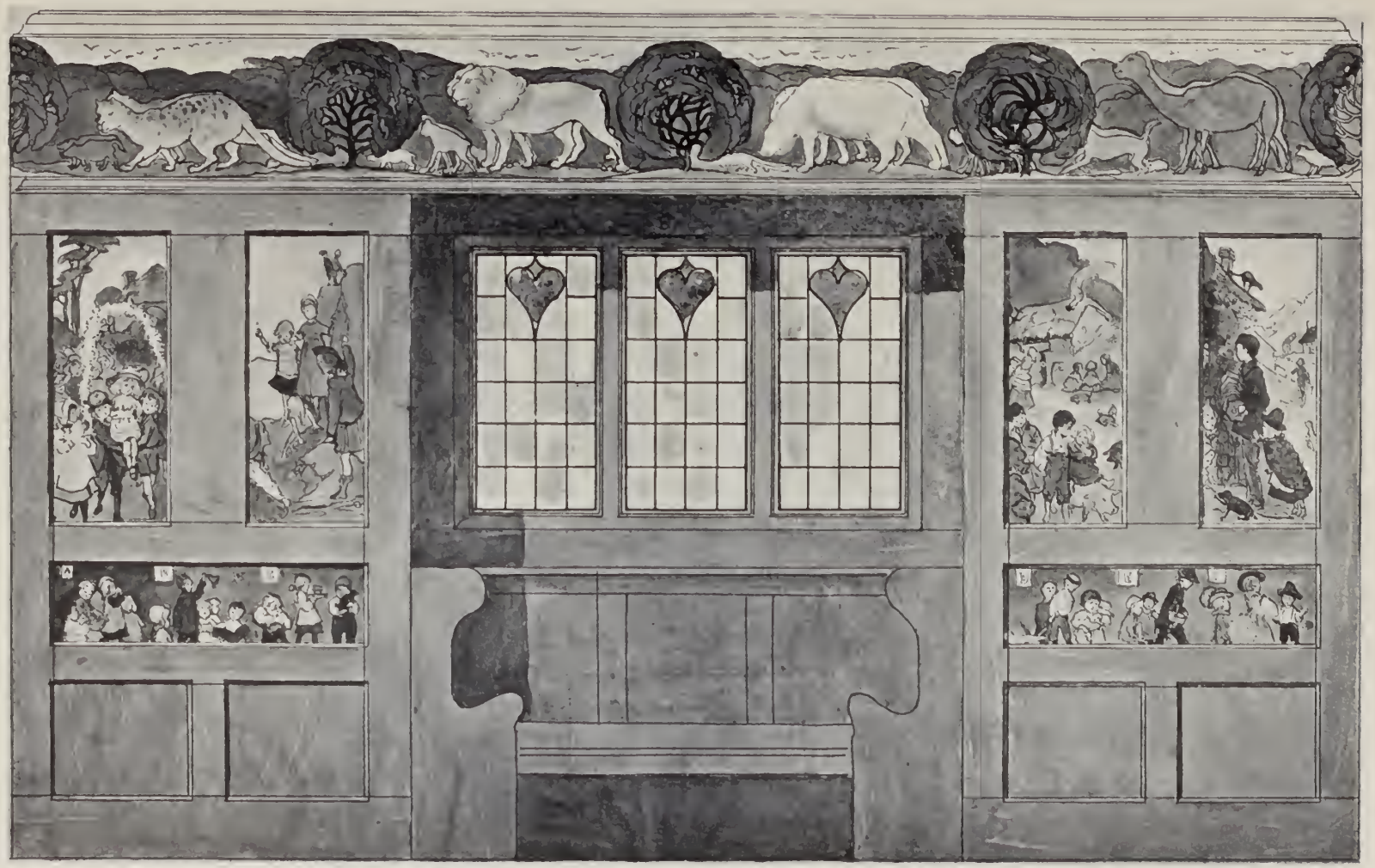
LEADED WINDOW IN COARSE, QUAINT TEXTURES OF GLASS. THE GALLEYS IN DARK BROWNS AND DARK GREENS, WITH SAILS OF OPALESCENT WHITE



LEADED WINDOW

LEADED WINDOW WITH OLIVE AND DARK GREEN TREES. THE SETTING SUN IS REPRESENTED BY A PIECE OF ROUGH-CAST PLATE GLASS WITH A BEVELLED EDGE. THE RAYS ARE CARRIED OUT BY MEANS OF ALTERNATING STRIPS OF WHITE FLUTED GLASS, AND OF FLAT GLASS STAINED YELLOW

MISS S. PEARSE
DESIGNER



DESIGN FOR A DAY NURSERY TO BE CARRIED OUT IN FUMIGATED OAK, WITH PAINTED PANELS AND FRIEZE

MISS S PEARSE
DESIGNER

LARGE DETAIL OF PAINTED PANEL FOR A DAY NURSERY, REPRESENTING DUTCH AND ENGLISH CHILDREN

MISS EDITH PICKETT
DESIGNER

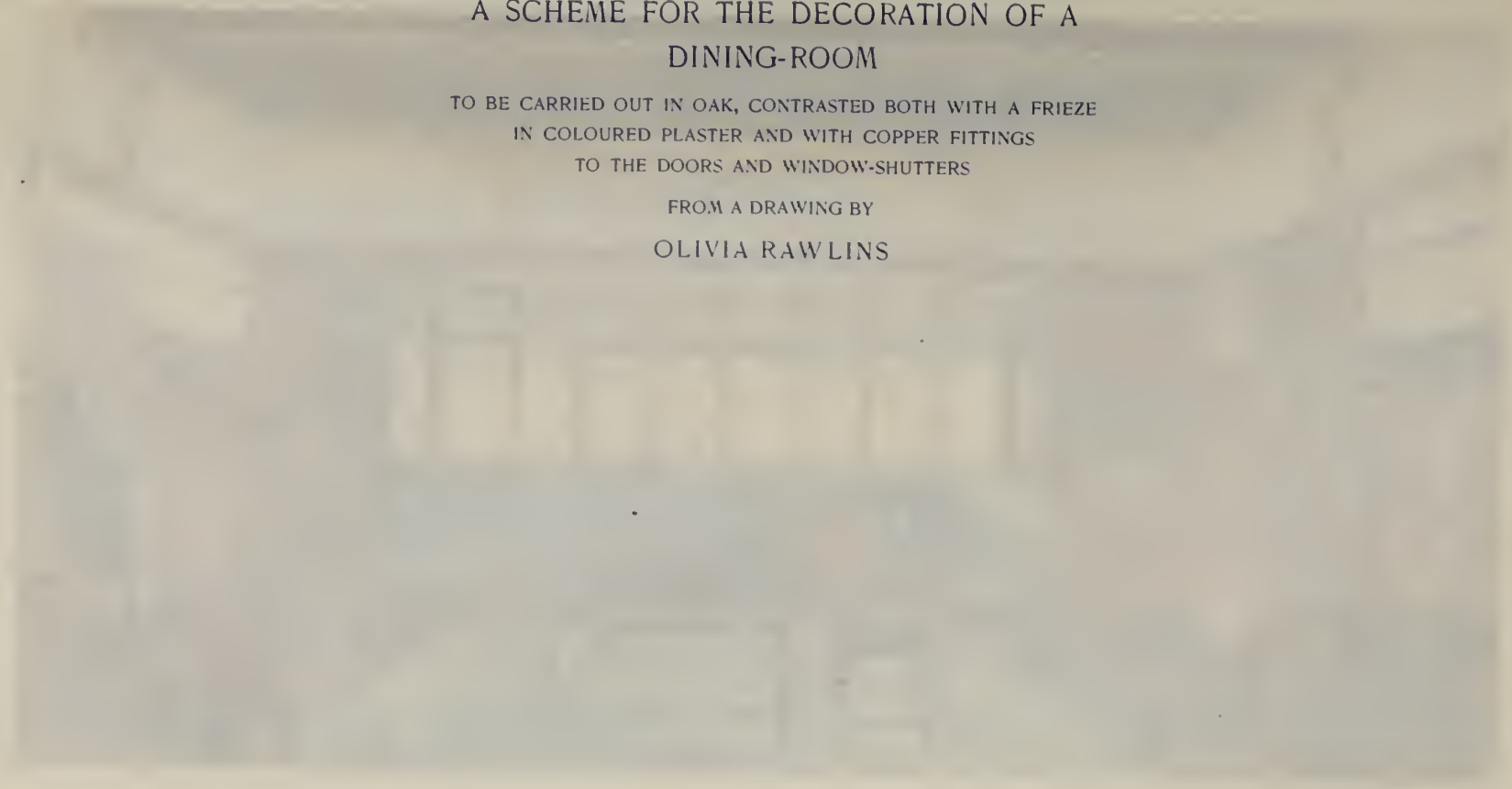
DESIGN FOR A VESTIBULE SCREEN, WITH A FRIEZE IN MODELLED AND COLOURED PLASTER, AND WITH SIDE PANELS AND A LUNETTE IN LEADED GLASS

"THE BARN," EXMOUTH. THE ENTRANCE COURT. THE WALL FACING IS OF BEACH PEBBLES AND SANDSTONE; THE BOARDING TO THE GABLES IS OF ENGLISH OAK; THE ROOF IS THATCHED WITH SPEAR-GRASS

ELECTRIC LIGHT PENDANT FOR FIVE LIGHTS, MADE IN COPPER, SILVERED AND OXIDISED, AND DECORATED WITH HORN AND ENAMELS

ELECTRIC LIGHT BRACKET IN COPPER, SILVERED AND OXIDISED, AND ENRICHED WITH ENAMELS

CHURCH-DOOR FITTINGS, MADE IN
BRONZE, COPPER, AND BRASS
152

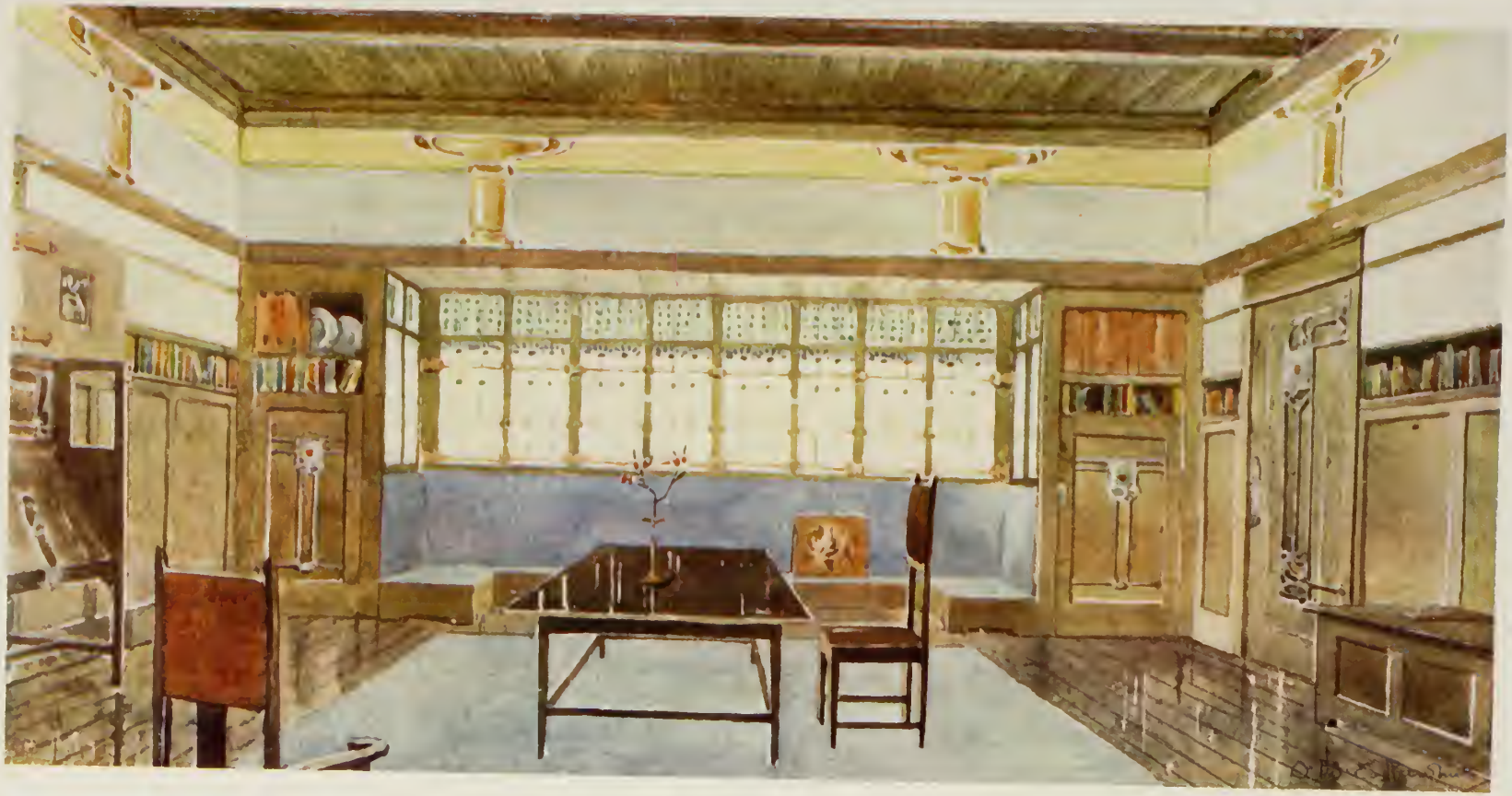


A SCHEME FOR THE DECORATION OF A DINING-ROOM

TO BE CARRIED OUT IN OAK, CONTRASTED BOTH WITH A FRIEZE
IN COLOURED PLASTER AND WITH COPPER FITTINGS
TO THE DOORS AND WINDOW-SHUTTERS

FROM A DRAWING BY

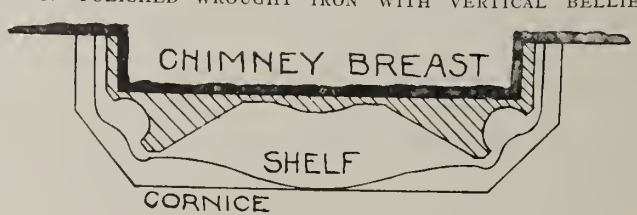
OLIVIA RAWLINS



CROWNED LANTERN OF WROUGHT IRON FOR ELECTRIC LIGHT HAVING THIRTY-TWO FACES GLAZED WITH BEVELLED PLATE GLASS, THE BEVELS BEING VERY FLAT

LANTERN OF POLISHED IRON AND COPPER WITH EIGHT FACES. IT IS GLAZED WITH POLYGONAL-SHAPED PIECES OF HORN

THIS CHIMNEYPIECE OF GOLDEN-COLOURED METAL IS HAND-WROUGHT AND RIVETED TOGETHER, AND SUPPORTED BY POLISHED FORGED IRON UPRIGHTS, WHICH RUN UP BEHIND THE BRACKETS. THE CORNICE HAS ON IT THREE CHERUB HEADS; THE GRATE IS OF POLISHED WROUGHT IRON WITH VERTICAL BELLIED BARS. IT MUST BE EXPLAINED THAT THE UPPER PART OF THE CHIMNEYPIECE SURROUNDS THE CHIMNEY BREAST AND IS A VERY IMPORTANT ELEMENT IN THE DESIGN



"THE CHAPLAIN'S HOUSE, ST. MARY'S HOME,"
WANTAGE

FROM A DRAWING BY

M. H. BAILLIE SCOTT, ARCHITECT

STONE HOUSE, WITH A GREEN SLATE ROOF,
BUILT AT WINDERMERE FOR E. HOLT, ESQ.
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SECRETAIRE IN ASH STAINED GREEN, WITH BRIGHT IRON HINGES AND HANDLES. IT IS DECORATED INSIDE IN WHITE, RED, BLACK AND GOLD

THE DINING-ROOM IN A HOUSE AT CROWBOROUGH

FROM A DESIGN BY

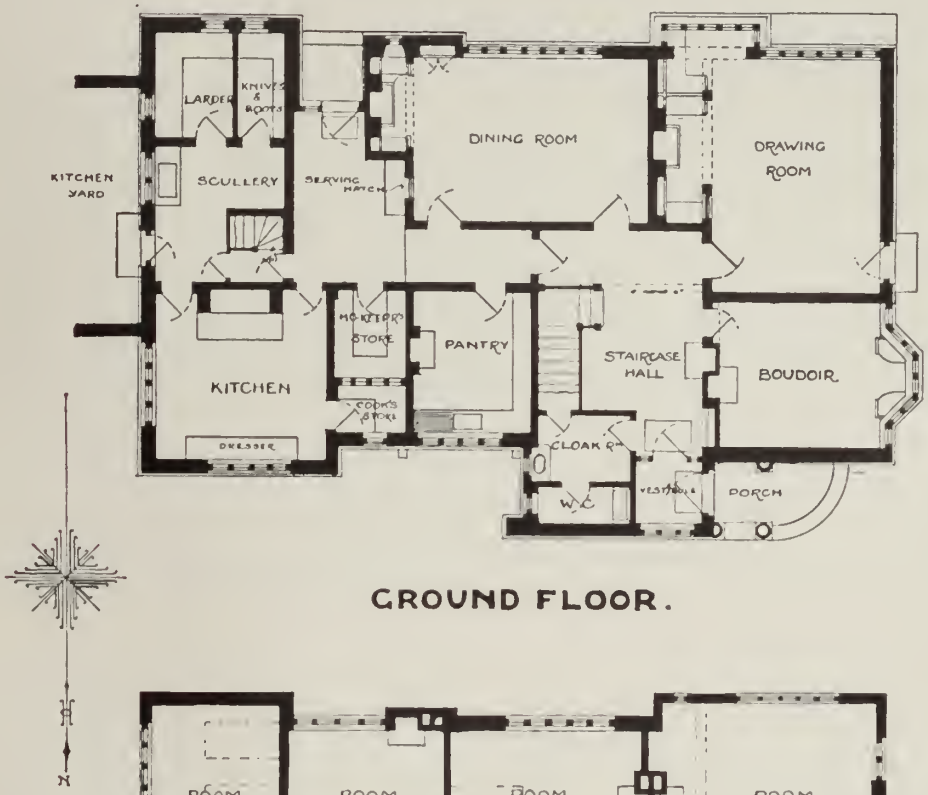
M. H. BAILLIE SCOTT, ARCHITECT

M. H. BAILLIE SCOTT
DESIGNER

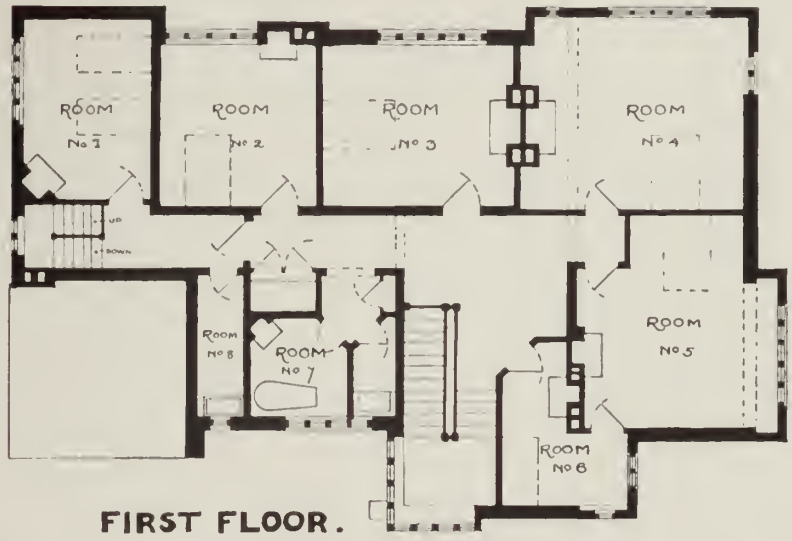
LEADED GLASS PANEL, IN CLEAR AND OPALESCENT GLASS, THE COLOURS OF WHICH ARE WHITE, DARK AND LIGHT BLUES, AND ROSE PINK

HOUSE AT EASTCOTE, PINNER, MIDDLESEX

HOUSE AT EASTCOTE, PINNER, MIDDLESEX.



GROUND FLOOR.

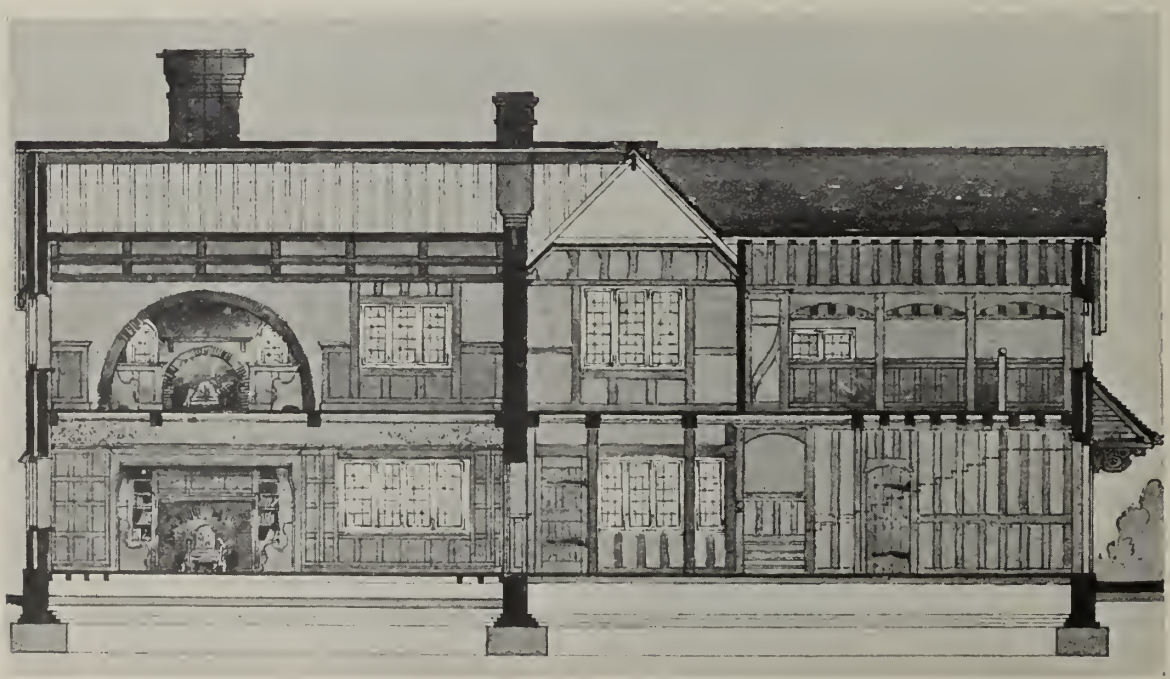


FIRST FLOOR.

SCALE 10 20 30 40 FEET

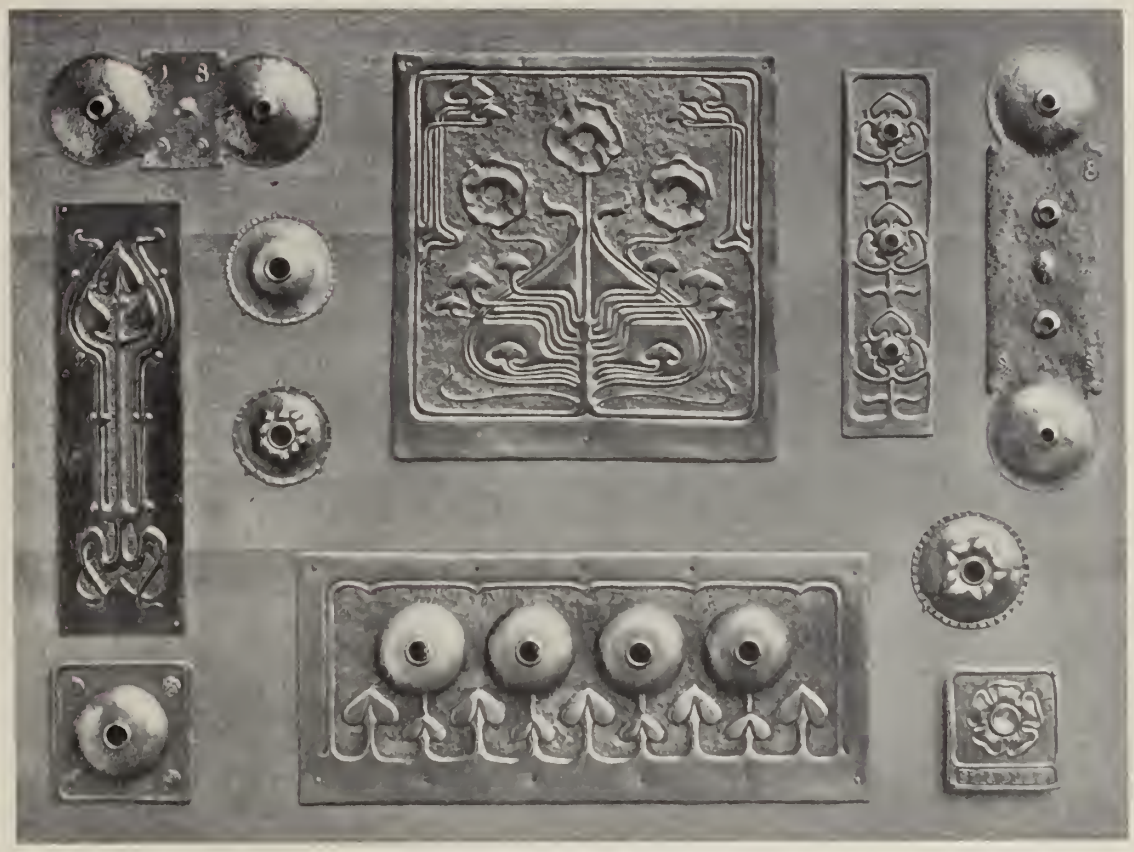
W H SETH SMITH · ARCHITECT ·
46 LINCOLNS INN FIELDS ·
LONDON · W.C. · MARCH 1901 ·

EXTENSION OF WAXWELL FARM, PINNER
WEST ELEVATION



EXTENSION OF WAXWELL FARM, PINNER
LONGITUDINAL SECTION

EDGAR SIMPSON
METAL-WORKER



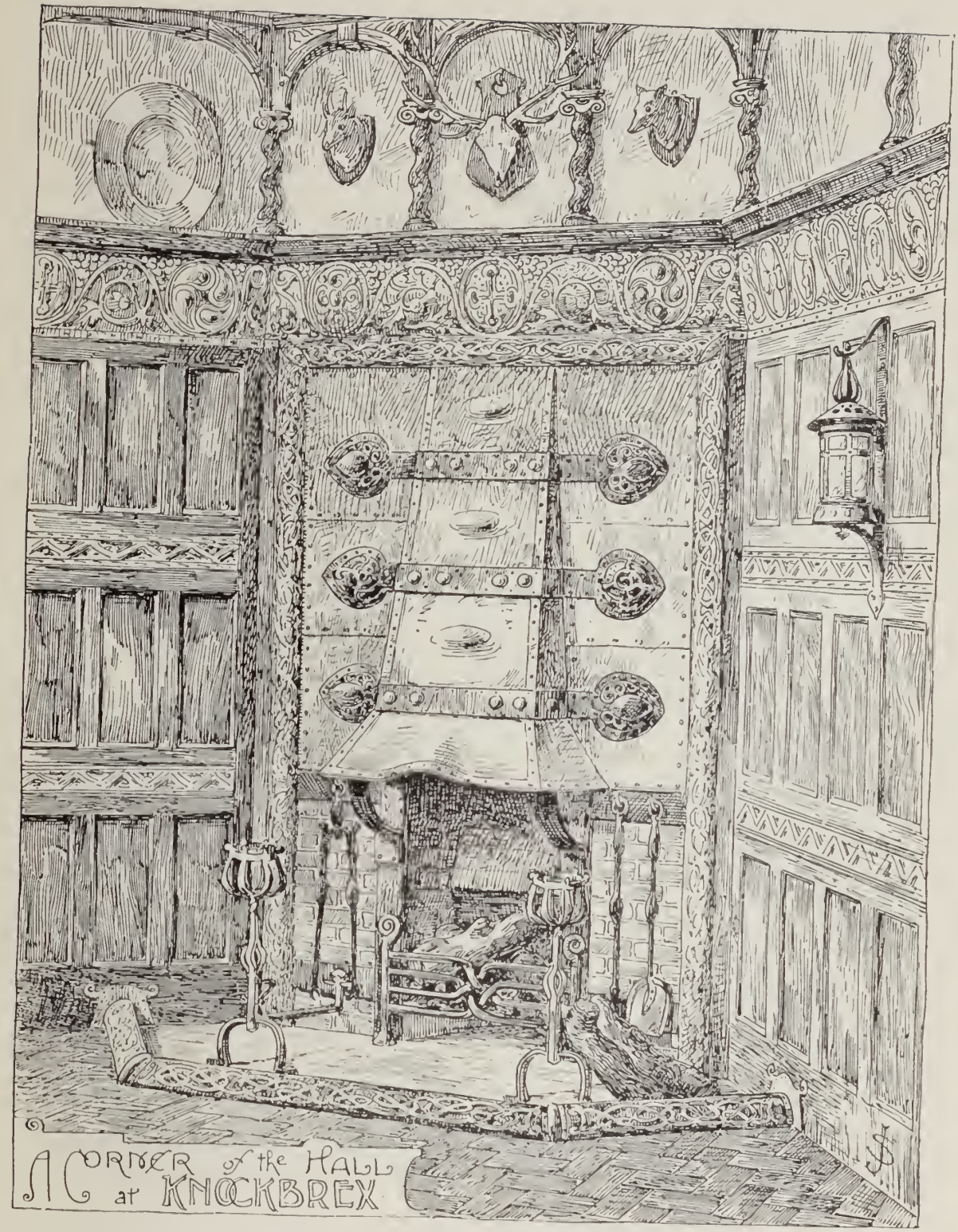
COVERS FOR ELECTRIC SWITCHES, IN HAMMERED COPPER AND STEEL

PANEL IN REPOUSSÉ FOR AN OVERMANTEL. THE PANEL ITSELF IS IN COPPER, THE BORDER IN BRASS, TONED INTO HARMONY WITH THE COPPER

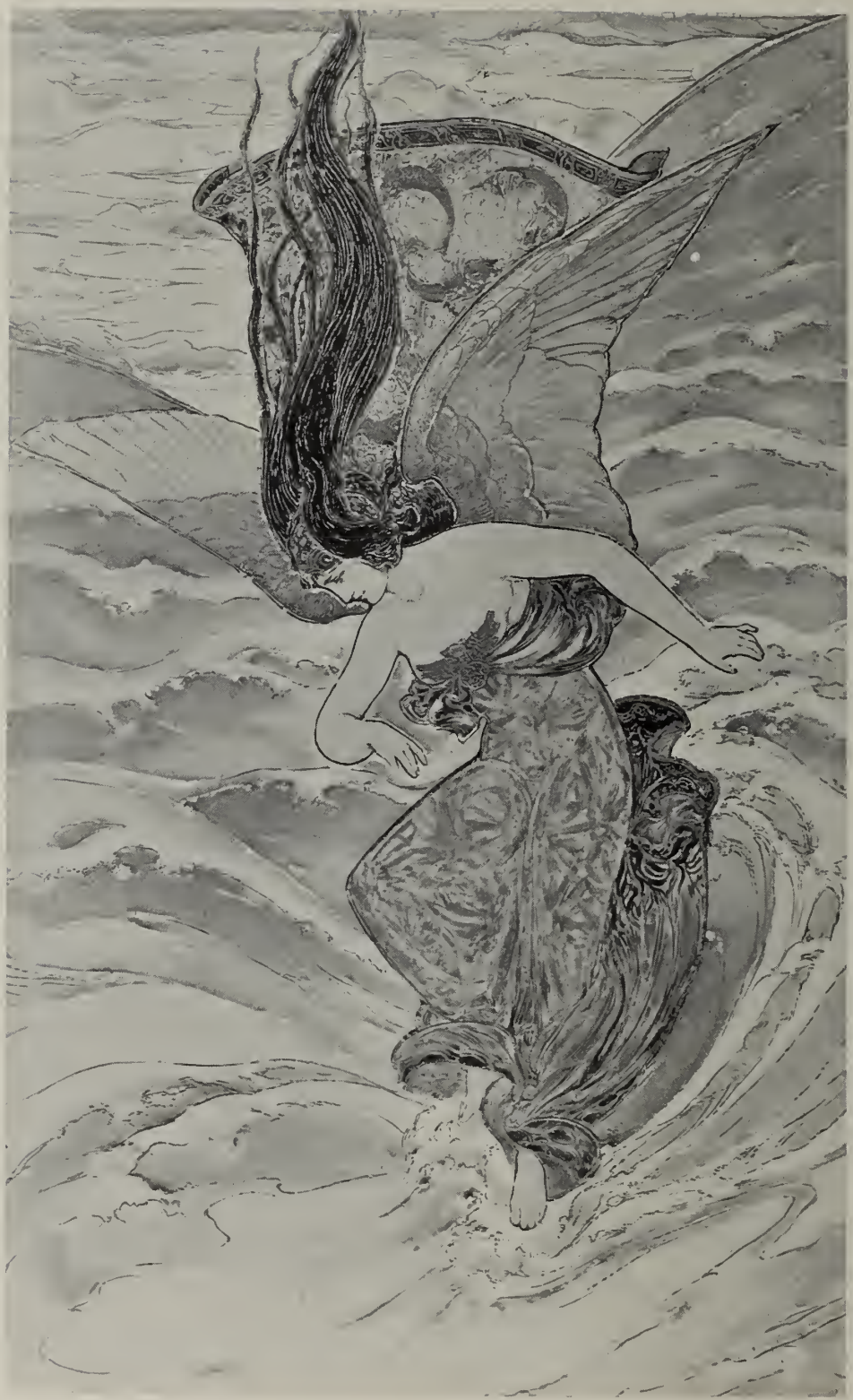
LETTER-BOX COVER

FIRE-SCREEN PANEL IN REPOUSSÉ COPPER

DOOR KNOCKER IN BRASS



HALL FIREPLACE, THE STRUCTURAL PART OF WHICH IS IN WROUGHT IRON. THE CANOPY OF BEATEN COPPER, WITH EDGINGS OF THICK BRASS, RIVETED TO THE ANGLES, IS HELD IN POSITION BY BANDS OF ARMOUR-BRIGHT IRON WITH REPOUSSÉ ENDS. THE CURB ROUND THE HEARTH IS OF SOLID WOOD COVERED WITH COPPER, AND THE ORNAMENT UPON IT IS REPEATED ON THE ENCLOSING BORDER OF THE FIREPLACE



POTTERY PANEL, "RAISING THE STORM." THE COLOURS ARE OUTLINED WITH GOLD; THE SEA IS A COMBINATION OF DEEP BLUES AND GREENS, THE CRESTS OF THE WAVES ARE WHITE, TOUCHED WITH GOLD; THE SKY IS IN SHADES OF ORANGE AND YELLOW. AS FOR THE FIGURE, THE HAIR IS DARK BROWN AND GOLD, THE WINGS ARE MAUVE AND DEEP VIOLET, AND THE PATTERNS ON THE PALE GREEN DRESS ARE PURPLE-GREY

A LARGE CHINA CABINET, MADE OF SPANISH MAHOGANY
INLAID WITH EBONY AND SATIN-WOOD

CHARLES SPOONER
DESIGNER

AN OAK DRESSER, WITH HINGES
AND HANDLES OF BRIGHT IRON
172

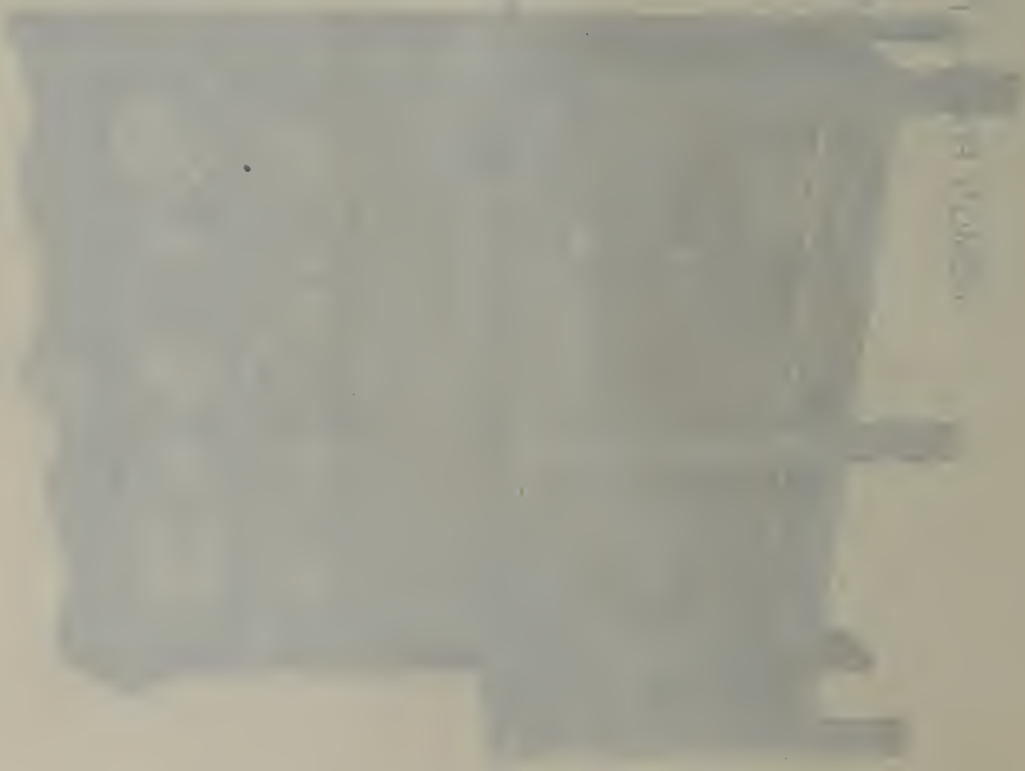
PHILIP TREE
DESIGNER AND ARCHITECT

DINING-ROOM FIREPLACE AND CHIMNEYPIECE
AT THE GROVE, RYE

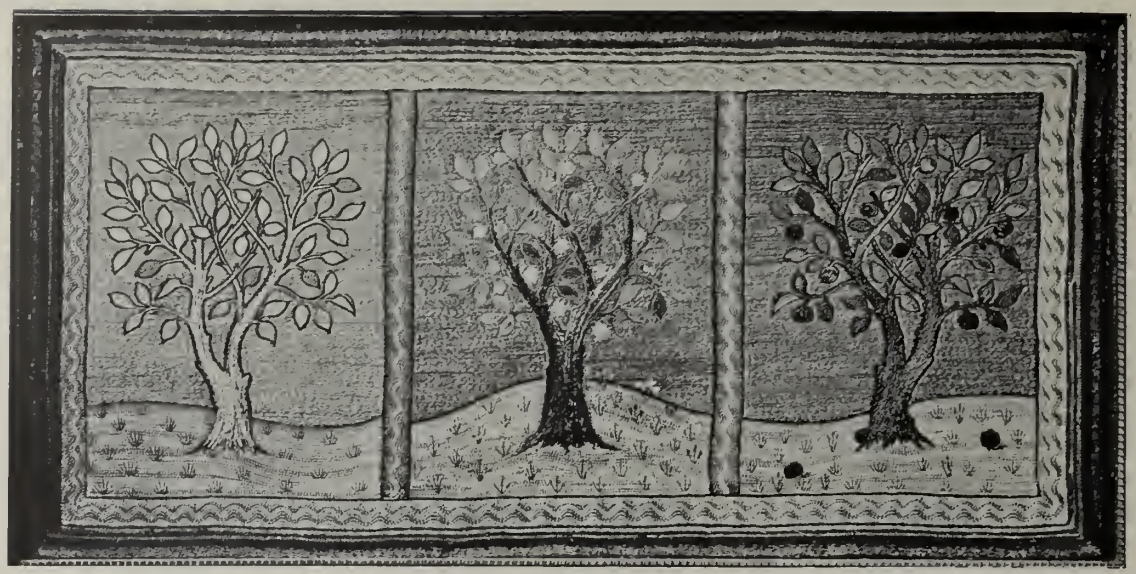
DESIGN FOR A STENCIL DECORATION

BY

INGRAM TAYLOR



STENCIL DECORATION IN CREAM-WHITE AND WARM BROWNS



PANEL OF EMBROIDERY, DESIGNED BY SIR PHILIP BURNE-JONES

PANEL OF EMBROIDERY, DESIGNED BY SIR WILLIAM RICHMOND, R.A.

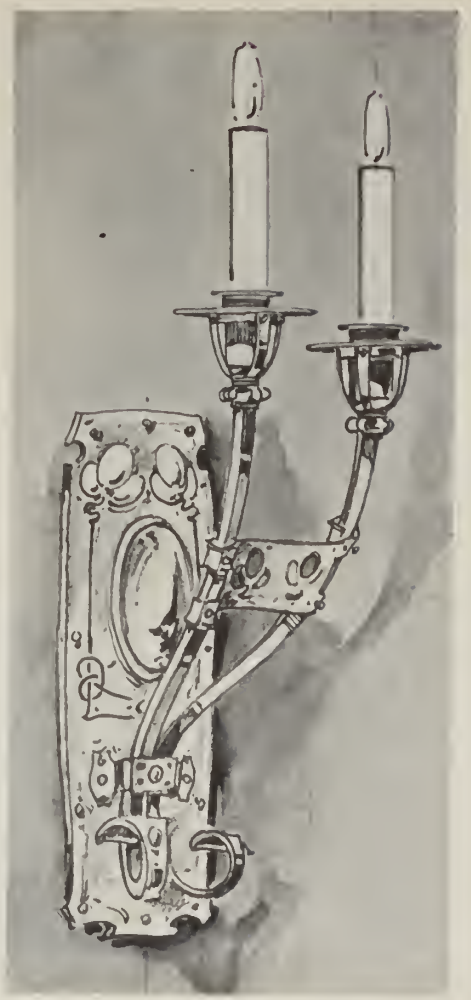
PANEL OF EMBROIDERY, DESIGNED BY UNA TAYLOR

"TITANIA." THE CENTRAL PANEL OF A SERIES OF EMBROIDERY DESIGNS BY HEYWOOD SUMNER, REPRESENTING IN SEPARATE COMPARTMENTS THE FAIRIES OF THE "MIDSUMMER NIGHT'S DREAM." THE BACKGROUND OF DARK BLUE IS WORKED IN TRANSVERSE CREWEL STITCH. "TITANIA," STANDING UPON A PALE SILVER-BLUE MOON (THE TRADITIONAL SYMBOL OF THE IMPOSSIBLE), HAS FAINT BLUE DRAPERIES AND A ROSE-COLOURED MANTLE. HER BUTTERFLY WINGS VARY IN COLOUR FROM LEMON-YELLOW TO SCARLET

A FOUR-LIGHT WALL BRACKET IN HAMMERED IRON, FINISHED IN BRONZED STEEL COLOUR, AND ENRICHED WITH TWO SMALL PANELS OF GREEN ENAMEL

A FOUR-LIGHT PENDANT IN BRONZED STEEL, WITH A PIERCED AND REPOUSSÉ BAND. THE SHADE IS OF PALE GREEN SILK, AND THE CENTRE ROD IS COVERED WITH THE SAME MATERIAL

DINING-TABLE FITTING, WITH SIX LIGHTS. THE SHADE IS IN GREEN SILK, THE METAL-WORK IN BRONZED STEEL.



OXIDISED CANDLE-BRACKET IN SILVER, WITH A REPOUSSÉ BACK

AN OXIDISED DOOR-PLATE AND WROUGHT CRANK HANDLE, EXECUTED IN REPOUSSÉ AND ENRICHED WITH BLUE AND GREEN ENAMELS

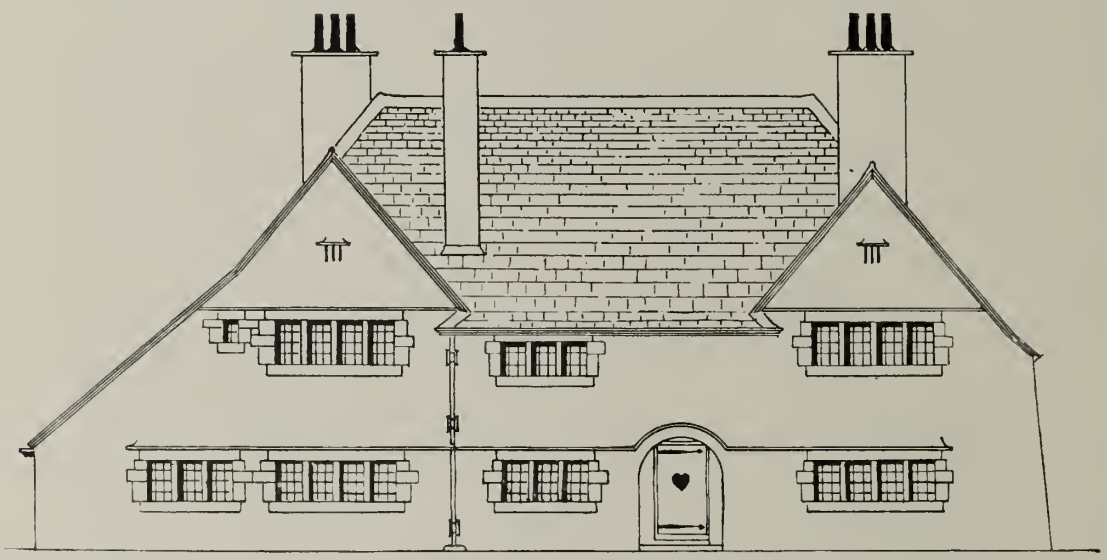
A WALL SCONCE, WITH CENTRE PANEL IN BLUE AND GREEN ENAMEL

A CUPBOARD HINGE IN COPPER REPOUSSÉ AND GREEN ENAMELS

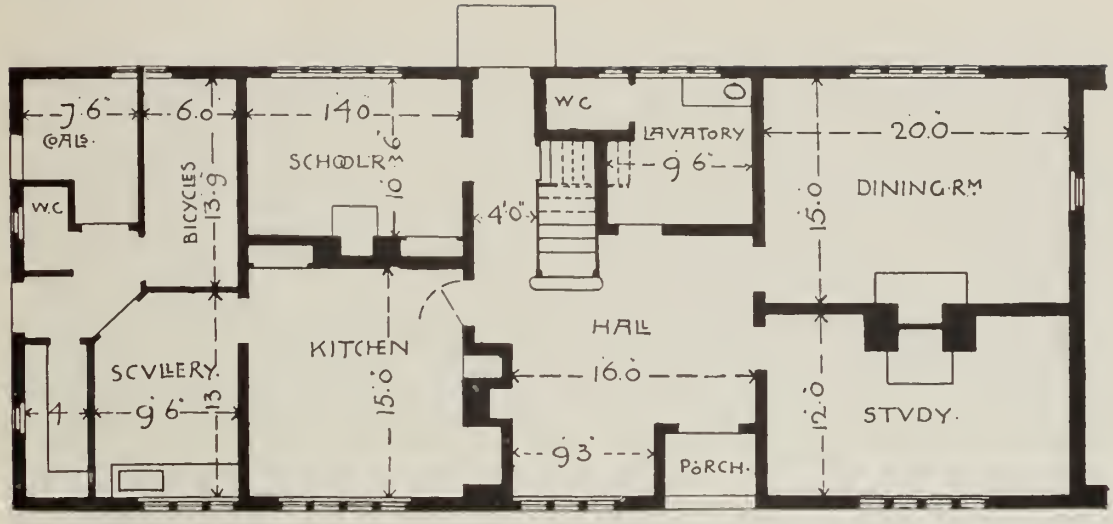
C. F. A. VOYSEY
ARCHITECT

"THE ORCHARD," CHORLEY WOOD, HERTFORDSHIRE. MATERIALS: BRICK, ROUGH-CAST, GREEN SLATES FOR THE ROOF, IRON FOR THE CASEMENTS, AND MONK PARK STONE FOR THE WINDOW-DRESSINGS

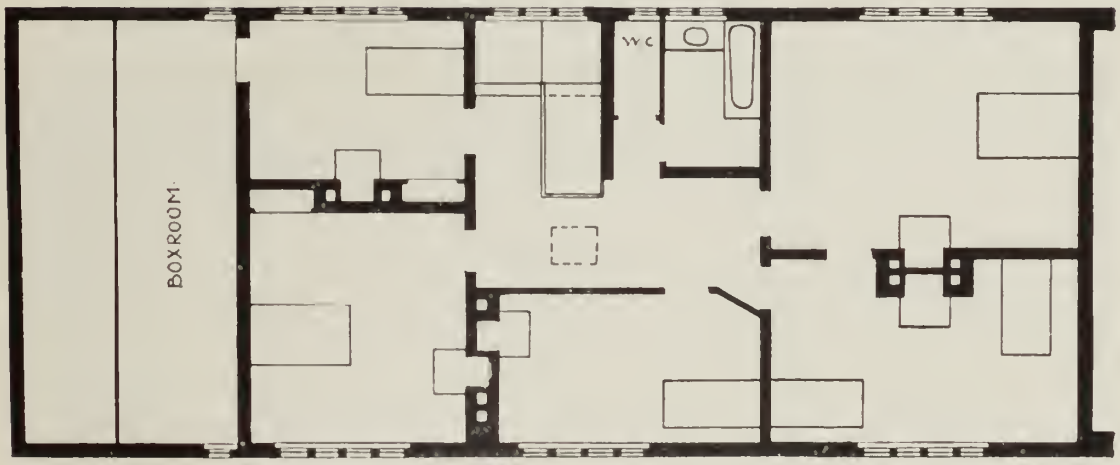
"THE ORCHARD." SOUTH ELEVATION, TOWARDS THE GARDEN



"THE ORCHARD." NORTH ELEVATION, TOWARDS CHORLEY WOOD



"THE ORCHARD," CHORLEY WOOD. GROUND PLAN



"THE ORCHARD," CHORLEY WOOD. BEDROOM PLAN

SOUTH ELEVATION OF "THE ORCHARD"

VIEW FROM THE STUDY WINDOW AT "THE ORCHARD"
SHOWING THE ENTRANCE GATE AND CHORLEY WOOD

HALL, "THE ORCHARD," CHORLEY WOOD, PAVED WITH DELABOLE GREEN-GREY SLATES. THE FRIEZE, THE WOODWORK, AND THE CEILING ARE WHITE. BELOW THE PICTURE RAIL THE WALLS ARE COVERED WITH ELTONBURY SILK-FIBRE PAPER OF A PURPLE TONE; THE CARPET IS A DONEGAL TUFT IN DEAD PEACOCK BLUE; THE TWILL CURTAINS ARE TURKEY RED, AND THE DUTCH TILES TO THE FIREPLACE A DELICATE GREEN

STAIRCASE, "THE ORCHARD," CHORLEY WOOD, WITH UNPOLISHED PLAIN OAK HANDRAIL. THE CARPET IS GREEN-GREY, WHILE THE REST OF THE COLOURING IS THE SAME AS THAT DESCRIBED ON PAGE 185

C. F. A. VOYSEY'S HOUSE, "THE ORCHARD," CHORLEY WOOD

FROM A SKETCH IN WATER-COLOURS BY

WILFRID BALL

TO SHOW THE COLOUR-SCHEME EMPLOYED BY THE ARCHITECT IN THE HALL AND DINING-ROOM

The Orchard
Charles Wood

DINING-ROOM, "THE ORCHARD," CHORLEY WOOD. IT IS PAPERED TO THE PICTURE RAIL WITH PLAIN GREEN ELTONBURY; THE WOODWORK IS WHITE, LIKE THE CEILING AND FRIEZE; THE CARPET IS BLUE AND GREEN, WITH RED AND YELLOW FLOWERS, AND THE FIREPLACE TILES AND THE SERGE TABLE-CLOTH ARE GREEN-GREY OF VARYING TONES. THE FURNITURE, DESIGNED BY THE ARCHITECT, IS OF PLAIN OAK, SIMPLY OILED

DINING-ROOM, "THE ORCHARD," CHORLEY WOOD. FOR DESCRIPTION SEE PAGE 189

DINING-ROOM, "THE ORCHARD," CHORLEY WOOD. FOR PARTICULARS SEE PAGE 189

STUDY, "THE ORCHARD," CHORLEY WOOD. DECORATED IN GREY-GREENS AND WHITE, WITH A TOUCH OF TURKEY RED IN THE TWILL WINDOW CURTAINS

PART OF THE DECORATION IN MISS CRANSTON'S BILLIARD-ROOM. FOR PARTICULARS SEE PAGE 196

PART OF THE DECORATION IN MISS CRANSTON'S BILLIARD-ROOM. FOR PARTICULARS SEE PAGE 196

CHIMNEYPIECE AND OAK SETTLE

WASHSTAND IN OAK WITH A FIXED BASIN AND A COPPER PANEL

TOILET TABLE IN OAK

"EROS"

DESIGN FOR A SECTIONAL MOSAIC IN MARBLE, GLASS,
AND SILVER BY

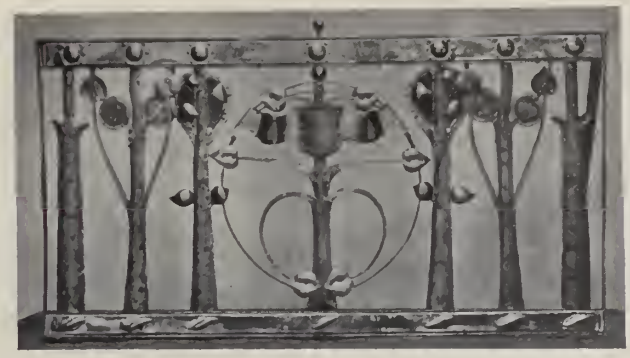
GEORGE WALTON, ARCHITECT

CHIMNEYPIECE IN OAK, WITH ELECTRIC PENDANTS IN POLISHED IRON AND GLASS
203

INTERIOR OF A CAFÉ AT SCARBOROUGH

CABINET IN WALNUT, GLAZED
WITH CLEAR BENT GLASS
204

SCREEN IN OAK, WITH LEATHER PANELS
SET WITH GLASS AND METAL WORK



PARTS OF BALUSTRADE IN WROUGHT IRON AND COPPER, SET WITH GLASS

WRITING-TABLE IN FUMED OAK, INLAID WITH MOTHER-OF-PEARL AND IVORY

ELECTRIC-LIGHT BRACKET IN HALF-POLISHED IRON AND GLASS

DRAWING-ROOM CHIMNEYPIECE